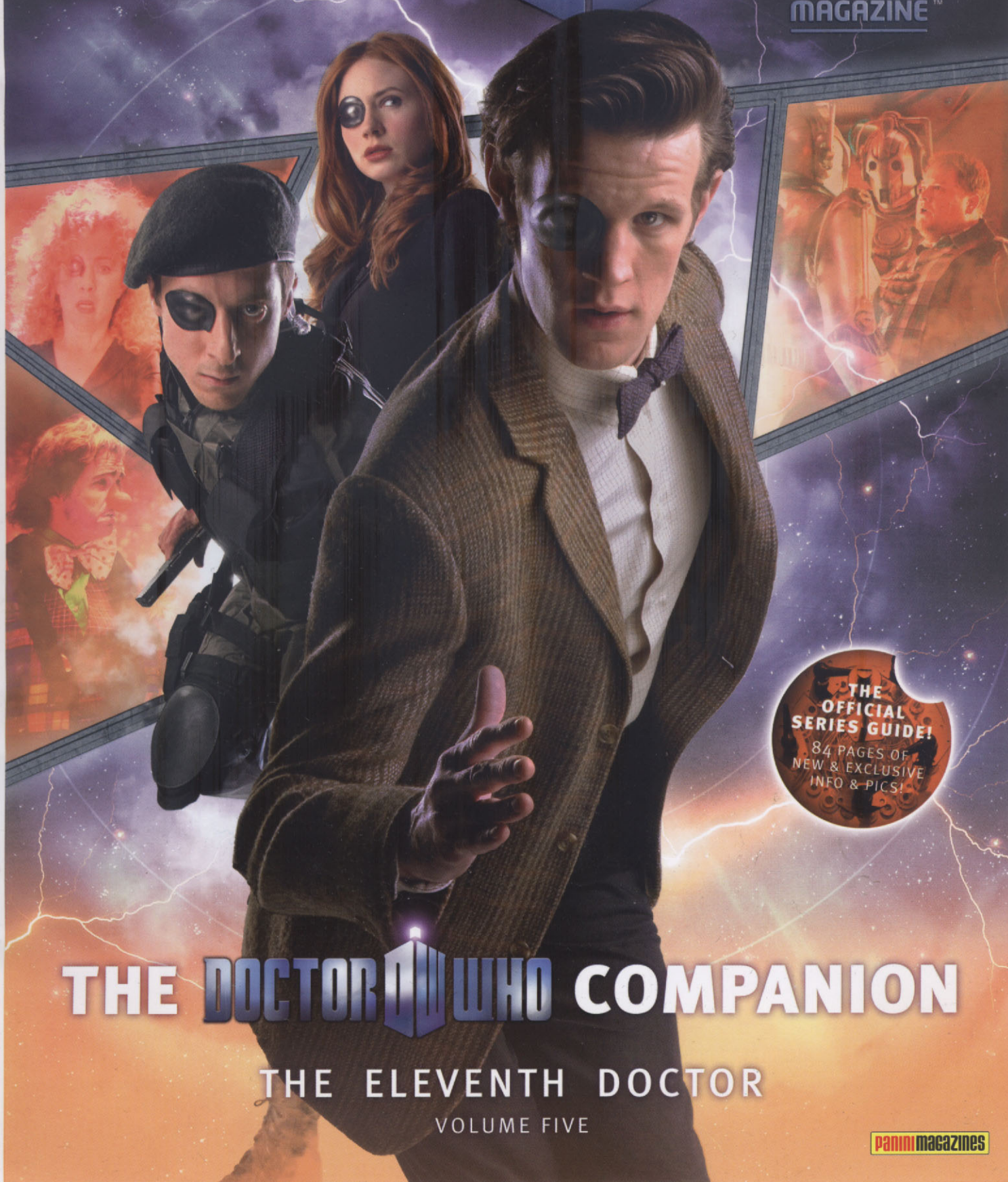


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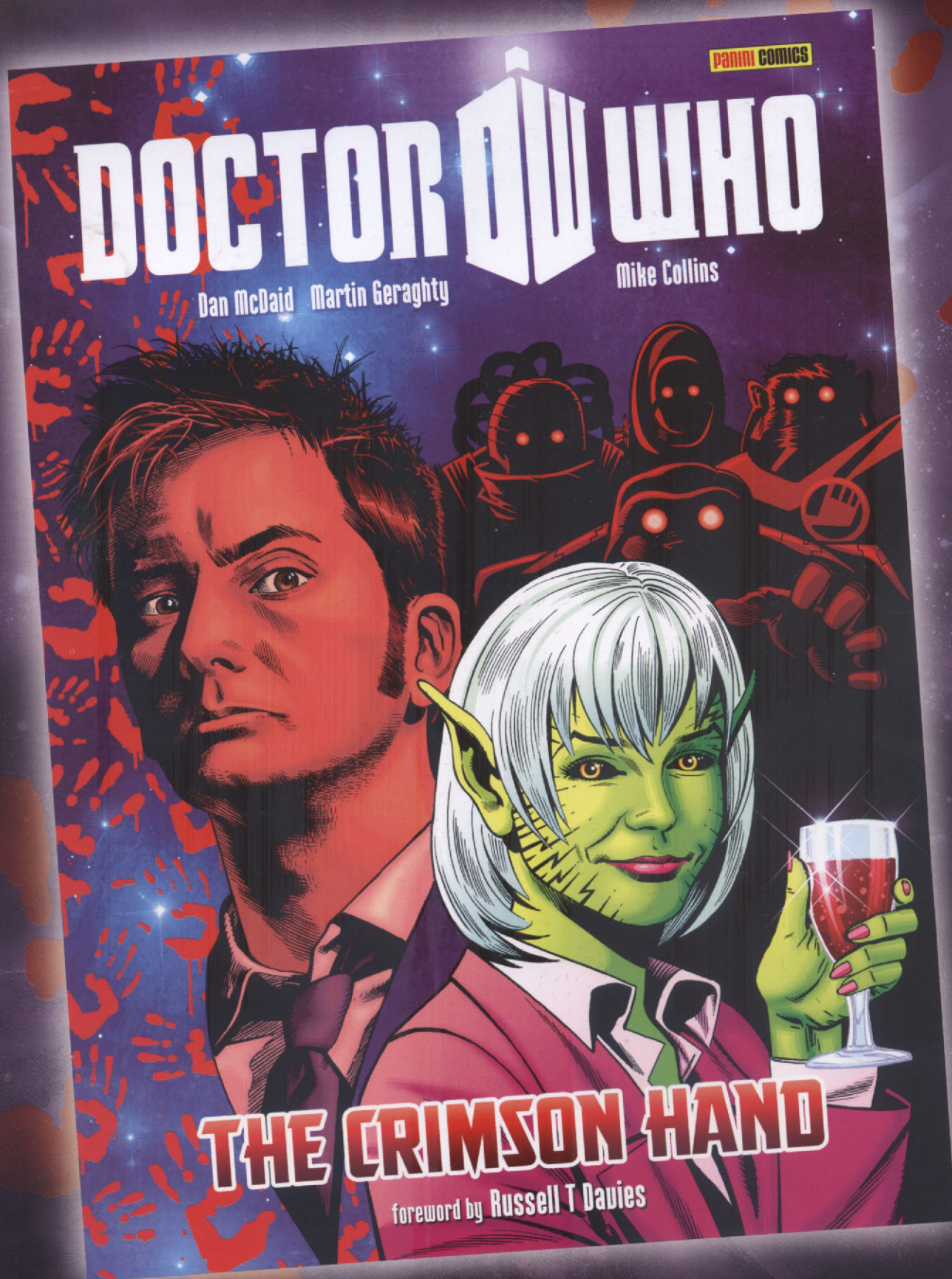
THE DOCTOR WHO COMPANION

THE ELEVENTH DOCTOR

VOLUME FIVE

panini magazines

"I like you, Doctor. But I *will* see that smile wiped off your face..." Majenta Pryce

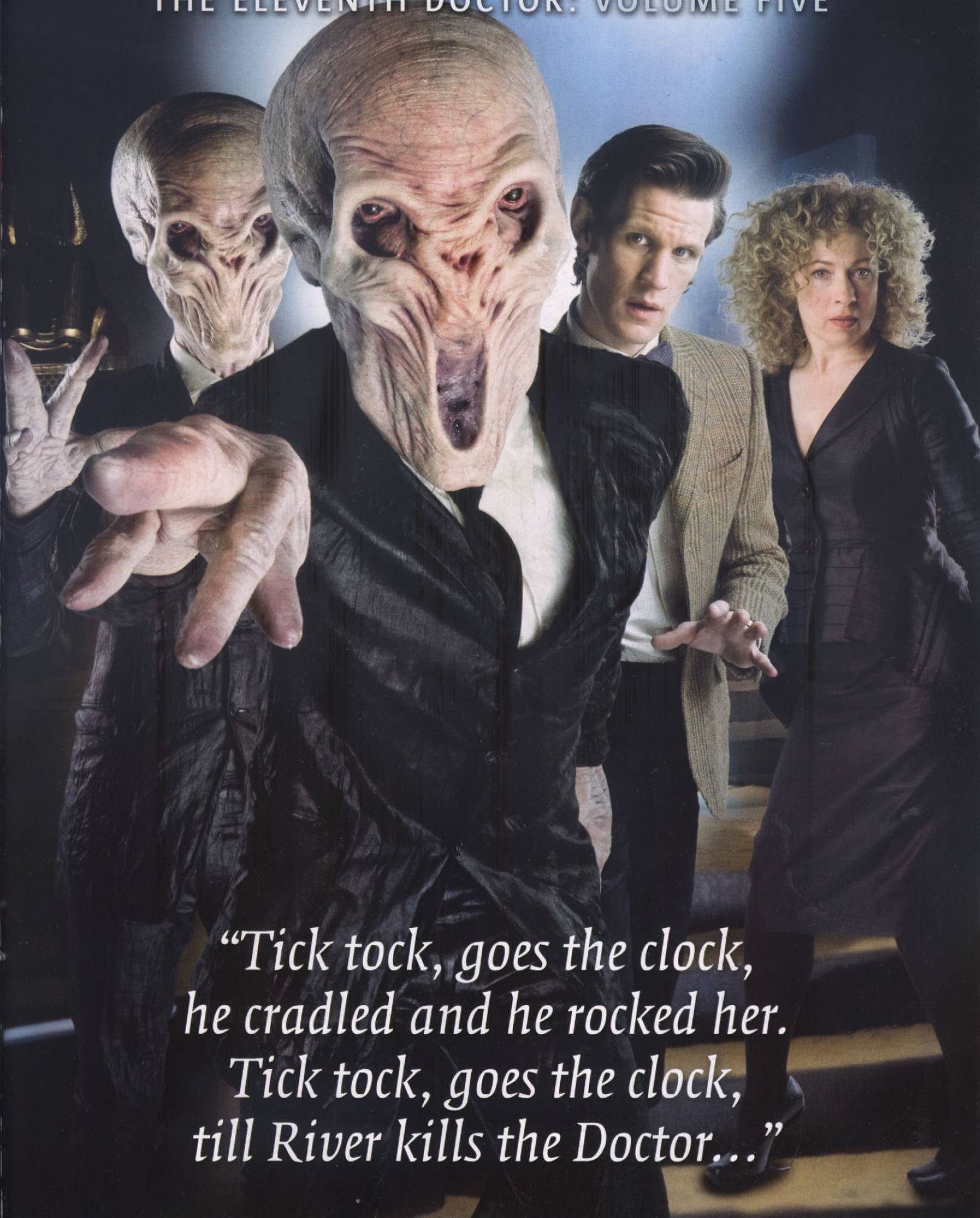


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THE DOCTOR WHO COMPANION

THE ELEVENTH DOCTOR: VOLUME FIVE



*“Tick tock, goes the clock,
he cradled and he rocked her.
Tick tock, goes the clock,
till River kills the Doctor...”*

THE DOCTOR WHO COMPANION

CONTENTS



Welcome to the *Doctor Who Companion* – The Eleventh Doctor: Volume Five, the fifth in a series of in-depth DWM Specials looking back over the incredible adventures of the latest incarnation of the last of the Time Lords. On 23 April 2011, audiences

were shocked to see the Eleventh Doctor seemingly shot dead by an 'Impossible Astronaut' while attempting to regenerate in the Utah desert.

With the knowledge of his approaching death weighing heavily upon him, the Doctor lands the TARDIS in what appears to be a shabby 1980s Earth hotel, but is in truth an alien prison. Unwilling to further endanger the lives of his companions, Amy and Rory, the Doctor continues his travels alone. Paying a visit to his friend Craig Owens, the Doctor discovers a squad of Cybermen hiding beneath a department store. On an Earth where all of time is colliding in the same single moment, the Doctor confronts the Silence, who are determined to prevent the First Question from being answered, gets married and finally faces his own death.

In this edition you will find a step-by-step guide to the making of *The God Complex*, *Closing Time* and *The Wedding of River Song*. Plus, we also take a look at the how the interactive adventures for both the *Doctor Who Experience* and *The Crash of the Elysium* were created, as well as the 2011 Christmas Special, *The Doctor, the Widow and the Wardrobe*. DWM has been given exclusive access to all the scripts and shooting schedules, to tell you exactly what was shot when, what made the final cut, what was left on the cutting room floor and why; and even the truth behind those tabloid headlines.

Crammed full of anecdotes and comments from the people who make the programme, script extracts, deleted scenes, and a full list of cast, crew, transmission times and ratings, this is the essential guide to the Eleventh Doctor's continuing adventures. Meanwhile, to find out all the latest news about *Doctor Who* – and much, much more – be sure to pick up each issue of *Doctor Who Magazine* every four weeks, available from all good supermarkets, newsagents and comic shops, priced £4.50.

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WRITTEN AND RESEARCHED BY ANDREW PIXLEY

EDITOR TOM SPILSBURY
ASSISTANT EDITOR PETER WARE
EDITORIAL ASSISTANTS MARK WRIGHT
and JOHN AINSWORTH
ART EDITOR PERI GODBOLD
CONSULTANT STEVEN MOFFAT

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO

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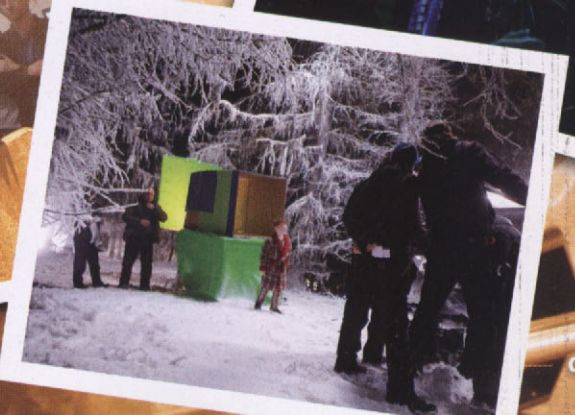
Andrew would like to dedicate this look behind the scenes of *Doctor Who* to the entertaining and informative work of the talented crew of *Doctor Who Confidential*, a programme which will be very deeply missed.

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THE ELEVENTH DOCTOR: VOLUME FIVE





The God Complex

"ALL OF TIME AND SPACE"

On the staircase of the strange hotel, the Doctor assures Rita that he will save them all.

RITA: Why is it up to you to save us? That's quite a God complex you have there.

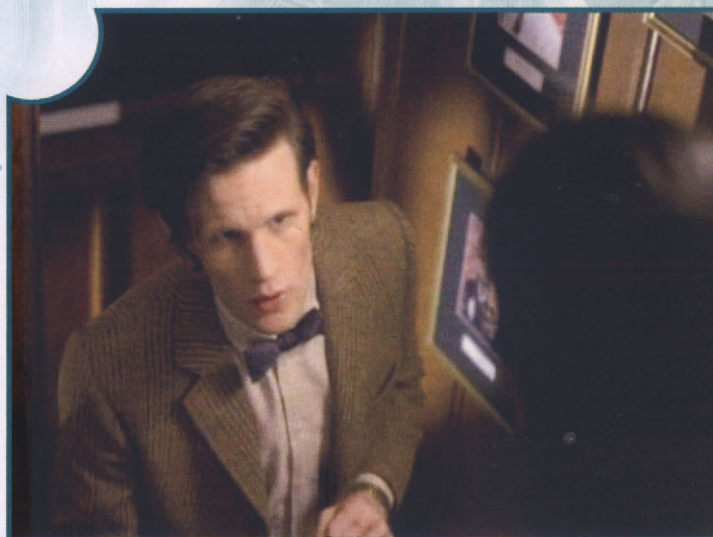
(The Doctor sags, the bluster leaving him like air from a balloon. He looks over at Rory and Amy)

THE DOCTOR: I brought them here. They'd say it was their choice, but offer a child a suitcase of sweets and they'll take it. Offer someone all of time and space and they'll take that too. Which is why you shouldn't. Which is why grown ups were invented.

RITA: All of time and space, eh?

THE DOCTOR: (Turns back, grins) Oh yeah. And once we get out of this, I'll show you too.

From *The God Complex* by TOBY WHITHOUSE



Toby, come in. My, you look well. Have you been away? Somewhere nice, I expect. Somewhere really, really nice. Probably involving a gondola. Anyway. The setting for your *Doctor Who* this year – a hotel. A rubbish hotel. A really horrible, nasty, cheap, smelly hotel. That kills you.'

Although this was how lead writer Steven Moffat jokingly referred to the commissioning of Toby Whithouse's next script for *Doctor Who* in *Doctor Who Magazine*, in fact the story had been in existence long before Toby's trip out to Venice courtesy of *Doctor Who Confidential* to tie in with his 2010 episode, *The Vampires of Venice*. Indeed, the vampire episode had effectively replaced what would ultimately become *The God Complex*...

An established showrunner and writer of his own BBC Three fantasy drama *Being Human*, Toby Whithouse had first written a script for *Doctor Who* for the 2006 series – *School Reunion*. When the 2010 series of *Doctor Who* was being planned during 2009, Toby had been invited to submit a story for the new Doctor, based on a one-line pitch from Steven: 'The Doctor and Amy are stranded in a hotel, and the corridors and rooms keep shifting, so that they're completely lost.'

'That struck me as very *Doctor Who*,' commented Steven on *Confidential* as he pondered on how

a hotel setting offered lots of corridors with doorways leading off them. The showrunner had found the experience of staying in hotels on his own to be quite odd and disconcerting, and suggested that such a locale – particularly one with walls that moved around disorientatingly – could be a setting for a very scary story.

'A hotel is essentially a maze,' observed Toby on *Confidential*. 'The most logical thing to have in a maze would be a Minotaur.' Ever since childhood, the writer had loved Greek mythology which he had used as the starting point for his first play, *Jump Mr Malinoff*, *Jump* in 1998; although concerning Russian immigrants in the present day, the background was actually about the curse attributed to the Greek Royal House of Atreus. When it came to the hotel with its maze of corridors, Toby naturally thought of the legend of the Minotaur, the half-man/half-bull which lived at the centre of the Cretan Labyrinth; this figure was born to Persiphae, the wife of King Minos, after a curse from the gods urged her to mate with a bull. The creature was sent tributes in the form of young people who would perish in the labyrinth, but it was slain by the royal Athenian hero Prince Theseus

who smuggled a sword into the maze and used a ball of thread to ensure that he did not become lost. Researching the myths about the Minotaur further, Toby devised the notion of the hotel setting being a sophisticated prison to which tributes and sacrifices would be brought for the creature. The

creature itself would have been a god to an alien civilisation, but as they had become more apathetic in their beliefs towards it, it had become redundant as a figure of praise. As such, the being was placed inside a prison that would wander through space, seeking those with faith who would be able to feed the creature's existence. The creature fed purely on instinct, aware that its ongoing existence was totally at the cost of the lives of others; thus the beast really only wanted death for itself. 'You have to find the sympathy of it,' commented Toby of the creature at Comic-Con. 'There's nothing more boring than a villain that just wants to be evil.' The fact that the Minotaur – or a similar creature – had featured before in *Doctor Who* did not inhibit the writer. 'I didn't want to be put off by *Doctor Who*'s history with Minotaur-like creatures,' the writer told *DWM*, 'because it's often good to go



PRODUCTION

Wed 16 Feb 11 Upper Boat Studios:
Studio 6 – Hotel – Corridor Junction/
Corridor
Thu 17 Feb 11 Upper Boat Studios:
Studio 6 – Hotel – Corridor/Green
Screen
Fri 18 Feb 11 Seabank Hotel, The
Crescent, Porthcawl (Hotel – Reception)
Mon 21 Feb 11 Manor Park
Hotel, Thornhill, Cardiff
(Hotel – Dining Room
Corridor/Dining Room)
Tue 22 Feb 11 Manor
Park Hotel (Hotel –
Dining Room/Kitchen)
Wed 23 Feb 11 Upper Boat
Studios: Studio 6 – Hotel –
Corridor/Bedroom (Amy's)
Thu 24 Feb 11 Upper Boat Studios:
Studio 6 – Hotel – Bedroom (Weeping

Angels)/Security Suite/Studio 5 –
Hotel – Corridor/God Complex
Fri 25 Feb 11 Seabank Hotel
(Hotel – Reception/
Stairwell)
Sat 26 Feb 11 Seabank
Hotel (Hotel – Stairwell)
Mon 28 Feb 11 Upper
Boat Studios: Studio
2 – Hotel – Beauty Salon/
Beauty Salon Corridor 2

Tue 1 Mar 11 Bute Esplanade,
Cardiff Bay (House)

Thu 3 Mar 11 Upper
Boat Studios: Studio 2
– Hotel – Beauty Salon
Corridor 2/Beauty Salon
Corridor 1

Fri 4 Mar 11 Upper Boat
Studios: Studio 6 – Hotel –
Bedroom (Rita's)/Bedroom (Girls)/
Bedroom (Weeping Angels)/Bedroom
(Clown) Bedroom (Balloons)/Bedroom

(Photographer)/Bedroom (Gorilla)/
Corridor/Black Screen

Mon 14 Mar 11 Upper Boat
Studios: Studio 5 – Hotel –
Corridor

Tue 15 Mar 11 Upper
Boat Studios: Studio 5
– Hotel – Corridor/
Stairwell/Gorilla
Story Book

Fri 18 Mar 11 Upper Boat
Studios: Studio 1+2 – Hotel – Security
Suite/TARDIS

RADIO TIMES

Sat 17 Sep 11 *The God Complex*: At a strange hotel where walls move and corridors twist, every visitor's room contains their darkest fears – fears that will kill them. But will the Doctor face his death when his turn comes?

THE GOD COMPLEX



with your first instinct, and that was mine."

"Steven was very specific that the hotel shouldn't be your standard, creepy Victorian hotel," recalled Toby. As such, the establishment he envisaged was a tacky 1980s hotel which piped cheap muzak, drawing upon terrible childhood holidays which the writer had spent in resorts such as Weymouth and Ilfracombe. Early on in development, Toby settled on the title for the adventure: *The God Complex* referred to the phrase commonly applied to someone's inflated feeling of personal talents or infallibility and their refusal to admit to error or failure in the face of impossible tasks.

However, as it transpired, *The God Complex* would not appear as Episode 6 of the 2010 series. Early in 2009 there was a rethink about the structure



of the season as a whole, particularly with regards to the labyrinth of Weeping Angels planned for Episodes 4 and 5. "I'd done a couple of drafts of the outline, but then

Steven and Piers [Wengler, executive producer] realised that they had too many episodes with the Doctor trapped in some kind of maze or labyrinth," explained Toby in *DWM*. "They said, 'Can we bump it to the next series, and do something else this series?'" Instead, Toby developed *The Vampires of Venice* to fill the same slot, and then began work on the script for *The God Complex* as part of the

Eleventh Doctor's second series in late

2010. The first line that he wrote for his new script was "Death would be a gift" – dialogue which he saw as being equally applicable to the Doctor as to the imprisoned Minotaur.

In early drafts, the alien character of Gibbis from *Tivoli* was a similar human character called Edward, a weak-willed, conservative and pompous figure who believed that somebody in authority would ultimately come to rescue him; the changing of Edward into an alien prompted the notion of a whole race of proud, unapologetic alien cowards. By contrast, another of the captives, the younger Howie, had 'faith' in conspiracy theories. However, Toby was certain that – although not a religious person himself – he wanted the most heroic of the group trapped at the hotel to have a strong religious belief. Having considered Christianity, he instead felt that a Muslim character – Rita – would give a more interesting mix to the characters.

A late addition to the narrative in the last couple of drafts was the notion of different nightmares for different people in each of the hotel rooms. This came from a production meeting in the first week of January 2011 when executive producer Beth Willis – concerned about the interior-bound nature of the story becoming monotonous – suggested that the story needed something more visual. This new concept of personal terrors fitted in perfectly with the nominated location for the story, and also took the tale in a different direction.

A major influence here had been Toby's writing of the start of the third series of *Being Human*; the first episode had featured characters trapped in purgatory on their way to hell... and Toby realised that hell would manifest itself in different ways to different people. As such, each room had a separate version of hell for each person – not just objects or creatures, but themes and feelings... or even a PE teacher ("I don't know where I got that from!" quipped Toby). For one of the first examples of fear displayed on a large scale in the hotel's dining room, Toby derived the notion of a room full of ventriloquist dolls which would give a strong visual image early in the story; "There is something very macabre about them," he mentioned on *Confidential*.

As with the other characters, the Doctor would see his own fear in one of the hotel rooms... but this would not be shown to the viewers. "I'm sure the contents of Room 11 are going to be hotly debated," noted Toby on *Confidential*. Furthermore,

Readthrough Script



The readthrough script – referred to as Draft 4 – had some small differences from the shooting script.

The woman in the pre-credits was un-named at first and then initially referred to as Lucy Miller; this name was changed to Lucy Hayward to avoid similarity with the character of Lucie Miller, the companion of the Doctor's eighth incarnation in the series of audio adventures produced by Big Finish. The TARDIS materialised in the hotel reception rather than the stairwell in this draft. Absent from this version were the Doctor seeing the scratch marks on the ceiling and Amy finding Lucy's note in the corridor; in this draft, Amy noticed that Lucy's message was on a little framed notice (like those regarding fire precautions) in the dining room. When talking to Rita about Jahannam and the hotel, the Doctor originally commented, "It's

like a desktop setting on a computer. It's odd though, it's clearly been on this programme for a while as there's signs of wear and tear." At this point, the room for Amy was not defined as Number 7 (the age she had been when she first met the Doctor in *The Eleventh Hour*). After Rory talked to the Doctor about Howie's stammer, Rita had said, "We need to keep an eye on Amy. I think she went into her room." "Really? Oh for..." began the Doctor as he bellowed, "It's great how you've all been so careful to follow my instructions!" "Yeah, sorry, I think that's pretty much everyone now except you," replied Rita. "Maybe I'm in it," said the Doctor, fidgeting guiltily. "Death all around and I don't know how to stop it." Gibbis' crowing about survival through cowardice was added later, as was the reference to River Song.

Above and Inset 1 and 2: Lucy Hayward (Sarah Quintrell) keeps a record as the gaps between her worship get shorter, and her fate with the beast approaches. "Praise Him"...



Opposite page left:
Lucy Hayward is the last
one left.

Opposite page inset
1 & 2: The Doctor (Matt
Smith) and the Ponds
(Karen Gillan and Arthur
Darvill) arrive.

Left: The Doctor discovers
the 'Dwalls'.

Inset 1: The alien Gibbis
(David Walliams).

Inset 2: Rita (Amara
Karan) and Howie (Dimitri
Leonidas).

Middle & Below: The
dining room is occupied.

"The Doctor and Amy are stranded in a hotel, and the corridors and rooms keep shifting."

STEVEN MOFFAT

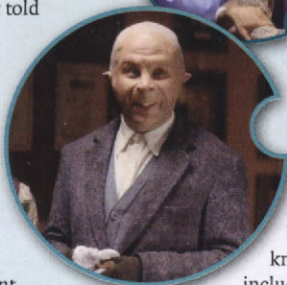


the episode would also continue the recent story of the Doctor and the Ponds to the point where the Doctor felt it was no longer wise for the young couple to travel with him, leading to his decision to leave them at home on Earth as the only way that he could guarantee their safety.

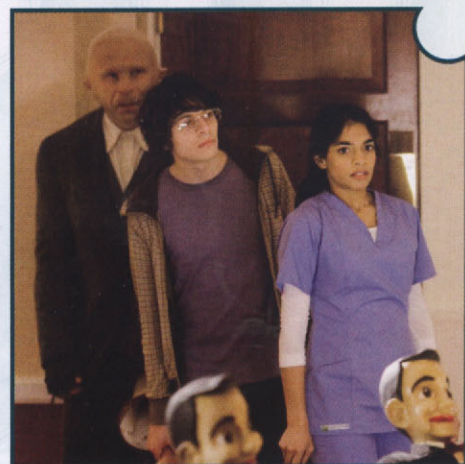
The God Complex was initially scheduled as Episode 10 of the 2011 series, but when *The Girl Who Waited* by Tom MacRae was confirmed, Toby Whithouse's script moved down a position to Episode 11. Both episodes were to be made in Block Five by director Nick Hurran. "I met Nick Hurran a few times and we discussed the episode and his instincts seemed right on the money," Toby told the BBC's *Doctor Who* website.

In advance of the episode's recording, the Confidential team traced the development of the Minotaur which was to be played by six foot seven Welsh actor Spencer Wilding. A former British and European kickboxing champion, Spencer had played monsters in various other film projects and undertaken some stunt work. On the first visit to the premises of Millennium FX, the Confidential crew also spoke to prosthetics assistant Dave Bonneywell as it was ensured that the basic bodysuit of the Minotaur fitted in advance of fur being added to it; the bodysuit had been built on a full body cast already taken of Spencer. A fortnight later, Spencer made

a return visit to try on the finished costume with suit fabricator Lisa Crawley; this included hooves crafted over built-up shoes to increase Spencer's height even more. The outfit was very stuffy, with a cotton mesh around the mouth through which an oxygen tube could be inserted between takes to help the performer breathe. The costume was topped off by a fully animatronic bull head with an articulated jaw, lip movement, snorting nose, moving and blinking eyes and a frowning brow; this was operated by two different people.



The readthrough script for *Doctor Who* 11-2 Episode 11 *The God Complex* was Draft 4, and was issued on Monday 31 January. The episode's readthrough – recorded by the Confidential team – was held at 5.30pm on Wednesday 9 February in the Meeting Room at Upper Boat. The main guest star for the serial was not present – this was comedian, actor and writer David Walliams who would be playing Gibbis; David was best known for his comedy television series including *Rock Profile*, *Little Britain* and *Come Fly With Me*, but was also a huge fan of *Doctor Who*. Born in 1971, he had grown up avidly watching the Tom Baker series and remained a devotee through to the show's disappearance from the BBC schedules in 1989, attending events such as *Doctor Who: The Developing Art* at the National Film Theatre in 1983 and *Doctor Who: The Ultimate Adventure* at



Wimbledon Theatre in 1989. He had also appeared in Big Finish's *Doctor Who* audio adventure *Phantomagoria* in 1999, and had joined his friend and colleague Mark Gatiss to record a series of themed comedy sketches for BBC Two's *Doctor Who* Night the same year. It had been because of David's admiration for Tom Baker as the Doctor's fourth incarnation that Tom had been hired to narrate *Little Britain*. In December 2010, David had appeared with Matt Smith on *The Graham Norton Show* when



Right: Joe (Daniel Pirrie) has seen the light.

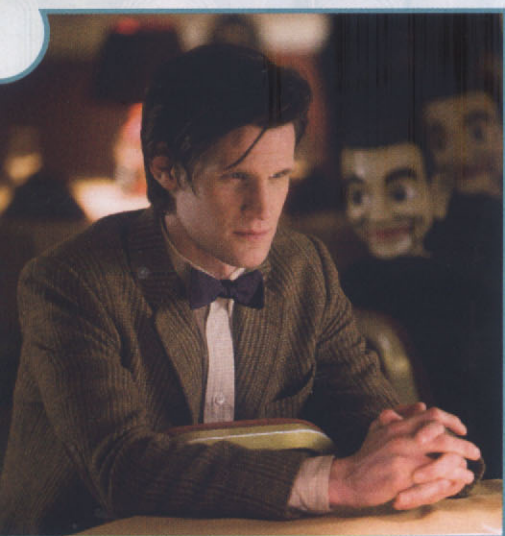
Below centre: "Gottle of Gear!"

Below bottom: The Doctor ponders Joe's convictions...

Opposite top: ...and decides he should join the group as they explore.

Inset 1: Howie's worst nightmare – girls making fun of him!

Inset 2: The Weeping Angels wait in room 216.



they had been promoting their respective BBC shows for Christmas. "I kept on saying to my agent, 'Have they asked me to be in *Doctor Who* yet because everyone else has been in it. Why haven't I been in it?' And then I got an email and the subject was *Doctor Who*... and I was really excited to be part of the show," David told *Confidential*. For his role as Gibbis, David's features would be hidden beneath a prosthetic devised by Neill Gorton and his



"Steven was very specific that the hotel shouldn't be your standard, creepy Victorian hotel." TOBY WHITHOUSE

Millennium FX team; the actor had originally been concerned about this inhibiting his performance, and on the first make-up test went through the script in front of the mirror to see how his facial expressions would appear on screen.

Of the rest of the cast, Amara Karan, who played Rita, was a Londoner born to Sri Lankan parents and had recently appeared in ITV's *Kidnap and Ransom*, while Dimitri Leonidas cast as Howie Spragg had featured as Josh Irvine in *Grange Hill*. Returning to the cast for a day's recording was Caitlin Blackwood – Karen Gillan's cousin – who would play young Amelia Pond, and so reprise her role from *The Eleventh Hour* (2010) and *The Big Bang* (2010).

On Friday 11 February, the BBC Wales crew members were invited to make cameo appearances in Episode 11 in the form of photographs of the *God Complex*'s previous victims seen on the hotel walls. "Because I wouldn't ask the crew to do anything I wouldn't do, I had my photograph taken as well," explained producer Marcus Wilson in *DWM*. "Beth is in there somewhere too. Piers and Steven were the only ones who avoided it." An initial photocall was held in the Upper Boat Meeting Room that day between 10am and 2pm, with the attendees asked to bring smart clothes

which did not feature bright colours. A recce of locations in the Cardiff Bay and Bute Park area was held from Monday 14 February, the same day that the shooting script for *The God Complex* was issued. Another photo shoot for the reception portraits was then held on Tuesday 15 February in the base meeting room between 11am and 3pm, and this time with the art department providing garments to be worn.

Wednesday 16 February was the first day of recording on Block Five – Day 108 of the overall shoot for Series 11.2. Work for the first couple of days was scheduled between 8am and 7pm at Upper Boat, and David

Williams had an early 6.35am call so that Millennium's Sarah Lockwood and Dominique Colbert could spend two hours transforming him into the alien from the planet Tivoli. In addition to the portrait photos of Dimitri Leonidas and Daniel Pirrie which were taken in the meeting room, Matt Smith, Karen Gillan and Arthur Darvill also donned red noses for a special *Comic Relief* photocall, which would be used on the covers

of *Doctor Who Magazine* and the listings magazine *TV & Satellite Week*. Recording started in Studio 6 where the corridor and corridor junction sets for the hotel had been constructed; the first scenes covered the Doctor encountering Room 11 as he attempted to find Joe, and then Amy opening the door to her own Room 7. Following this, effects



THE GOD COMPLEX

shots of the stretching corridor were taped, along with the PE teacher scene from Room 158, Howie recoiling from the girl's room, and the initial approach of the creature. Because David Walliams was the first actor to arrive in the mornings to work with the Millennium FX team, and the last one to leave after his Gibbis face had been removed, the rest of the cast never saw him properly. "I've only ever met David when he's been dressed as a mole," Karen later told the BBC Press Office, "He was always on set an hour before me because he had to have prosthetics put on... He was an absolute hoot though. He was extremely witty."

Pink revisions to the shooting script were issued on Thursday 17 February; these omitted the Doctor describing Gibbis as having 'greeny white skin' and changed all the references of a

fish tank in the beauty salon into a glass partition with water cascading over it. Recording on Day 2 continued in Studio 6, with the emphasis on the corridor scenes, and was the first day with Spencer Wilding in the full Minotaur rig; the actor reported at 6.25am for dressing by the Millennium FX team of Adam Keenan, Dave Bonneywell, Fiona Barnes, Sarah Lockwood and Dominique Colbert, prior to movement rehearsals with choreographer Ailsa Berk at 9am. Various corridor scenes were taped, such as the Doctor finding Joe's body and Joe's fate at the creature's hands. The portrait shot of Amara Karan was taken at 9.40am in Studio 1. Scenes of the Doctor running along the corridors and Amy's party bursting out of the Weeping Angels room were taped before Karen and Arthur left to work with the Confidential team



Shooting Script



The shooting script for *The God Complex* had various differences to the finished programme. When the gorilla emerged from the bathroom to confront Lucy (who was generally referred to as 'the Woman'), the stage directions noted, 'He's wearing a burglar's stripy jersey and cloth cap, with a newspaper under his arm.' The script did not contain Lucy's voice-over as she wrote her note.

The hotel interior was described as 'not gothic or grand, but suburban. Kitsch decor. The sort of place that has a carvery and a lounge where you sit in chairs of fake bamboo and drink cocktails made in The Manhattan Bar... The only sound is a silky dribble of muzak... The walls of the stairwell are covered in framed portraits. Those cheesy pictures a hotel puts up of the staff that will be serving you during your stay. But some are human and some are alien. There's a Judoon, an Ood, a Sontaran, one of those cat people. And all of them – even the Judoon and Sontaran – grin cheerfully at the camera and sport a collar and clip-on tie.' The hotel corridors were later described as seeming 'to yawn and stretch in front of [the group]. It's nightmarish. Impossible. The walls are all bedecked with the same chintzy flock wallpaper. Heavy and oppressive.' The hotel's beauty salon featured 'Huge hood hair dryers, like early sci-fi space helmets. Little tables with period magazines, *Woman's Realm*, *Smash Hits*, *Look In!* Dividing

the room like a partition wall is a large, long tropical fish tank. The height of 80s kitsch.'

Of the prisoners in the hotel, Rita (named in some production paperwork as Rita Afzal) was described as 'a young British Muslim, in hospital doctor's scrubs. She's smart and brave', Howie was 'Young, shambolic. T-shirt and jeans and trainers. Pale. A mouth breather. Any similarity between him and fans of a certain Science Fiction TV show are purely coincidental', Gibbis was 'An alien. He looks like someone has taken Mole from [Kenneth Grahame's classic 1908 children's story] *Wind in the Willows* and shaved him. Podgy, with milky greenywhite hairless skin, and pink eyes lurking amongst his pinched little features. He wears a shambolic suit over a cardigan' while Joe was 'in his 30s. He's smartly dressed (we might notice his dice cufflinks, and round his neck is a chain with a tiny gold horse shoe on it).'

Of the nightmares in the rooms, the PE Teacher was described as 'a man in a tracksuit. Cropped hair. Whistle on a string. He stares at the Doctor with that mixture of anger and disdain that only a PE Teacher could pull off.' Rita's father – named as Munir Afzal in some production paperwork – was 'in his 50s, Indian, wearing a white doctor's coat over a smart suit. He looms over her, clutching a sheet of paper.'



The Minotaur creature was at first described obliquely: 'we might catch glimpses of it in the many mirrors. Its bulbous hunched back. The mottled metal of its breastplate and helmet. The lethal horns that scrape the ceiling... Its chest rising and falling with a sound like low thunder, making its chains and armour rattle. Its head almost completely hidden in shadows. We might just see the outline. Immense. Horned. With a long snout.' At the climax of the tale, the creature was described as 'an 8 foot tall Minotaur. Primal and grotesque, wearing a hotch potch of armour. A battered breastplate. Rusted tattered chain mail. But it looks old. The armour is ancient. Its fur is patchy. The skin is drawn back against the skull of its bull's head.' Later on as the creature lay prone, the stage directions noted, 'It tries to tug off its helmet.'

The stage directions noted that Howie's words were broadcast around the hotel on the sound system with 'the Sonic Screwdriver... wired up like a microphone (like in *Christmas Carol*)'. When Amy said "Praise him" for the first time, the script noted – with reference to the famous BBC One children's magazine programme – 'Amy has both her hands clamped over her mouth, like she just accidentally swore on *Blue Peter*.'

When the hotel corridor faded away to reveal the God Complex, this was envisaged as an 'immense black box, the size of an aircraft hanger. Like the holo-deck in [the 1980s US sci-fi series] *Star Trek: The Next Generation*, there's a grid on the floor, the walls and ceiling (hundreds of yards above). This scene was changed during recording with regards to the character of Gibbis. Originally, the alien did not point out his home world to Rory, but instead trotted over to the Doctor with a smug grin, sneering, "You were right. I survived, while all the others died. I knew I would! I'm a survivor." The Doctor gave the alien a thunderous look and Gibbis scuttled off.

Above: Death awaits the unwilling residents of the hotel; Inset: The design drawing for the room number plates; Right: Rita faces her fear!

The home which the Doctor returned Amy and Rory to at the end of the tale was originally seen as 'a cottage. But not any old cottage. The dictionary definition of a dream home. Ivy covers the red brick walls all the way up to the thatched roof. There's even a gleaming vintage car in the driveway.'

The final scene in the TARDIS had no dialogue; the stage directions read: 'The Doctor at the controls. He hums and 'pom-pom's as he yanks levers, turns dials. A flurry of displacement activity that eventually dies. And now all is quiet, aside from the grind of the engines. The TARDIS has never seemed so big and empty. The Doctor steadies himself against the desk as the loss of Amy crashes into him like a wave. A sob escapes him. He looks so old. So sad. And so alone.'



THE GOD COMPLEX

Above: "Praise Him!"

Inset 1: The Doctor discovers strange grooves.

Inset 2: Gibbis cowers from the Weeping Angels.

on the TARDIS set in Studio 1; "We've got such a good monster!" Karen told the BBC Three team when speaking of the Minotaur. Matt Smith recorded a green screen shot of the Doctor running along the corridor and then rehearsed the phone conversation scenes between the Doctor and Rita before leaving for additional dialogue recording at 4pm. The scenes of Rita in the corridor – including the CCTV shots for the monitors – were then taped into the evening, along with other corridor shots for early in the episode.

The Confidential crew was present on location on Friday 18 February when recording for the reception scenes began at the Seabank Hotel on The Crescent in Porthcawl. Work was scheduled from 10.15am to 8.45pm, with blackouts used to give the confined feel to the venue, and the set dressing included photographs of the previous 'victims' including shots of a Sontaran (Christopher Ryan as General Staal from *The Sontaran Stratagem* (2008), alias Commander Halke), a Judoon, a Silurian and one of the Catkind (Anna Hope as Novice Hame from *New Earth* (2006), alias Novice Prin) seen in previous episodes. Work commenced with the sequence of the Doctor

realising that all the victims had faith and grasping the problem before moving onto the start of the TARDIS crew meeting the other captives early on in the episode.

It had originally been planned that recording on the reception scenes would continue at the Seabank Hotel on Saturday 19 February, but instead this was changed to a rest day. The BBC now announced that David

Walliams was to appear in *Doctor Who* in 'a spooky episode playing a character called Gibbis'; David was quoted as saying "I am a huge fan

of *Doctor Who* and am so looking forward to working with Matt Smith and running up and down some corridors with him." This fuelled Leigh Holmwood's article *Holey Moley...* David Walliams on *Doctor Who* in *The*

Sun, in which it was revealed that David would look like Mole from *The*

Wind in the Willows with a BBC insider commenting, "They thought he would be perfect for the role of alien Gibbis"; in turn, this generated David Harrison's report David Walliams lands alien role in *Dr Who* from the *Telegraph*. Meanwhile, *The Guardian* was giving away the free *Doctor Who* CD adventure *The Hounds of Artemis* which was followed the next

Connections



The Doctor commented that the God creature was a 'distant cousin of the Nimon' in reference to the bull-like race of parasites seen in *The Horns of Nimon* (1979/80), another serial which had

drawn strongly upon the Minotaur legend. The Minotaur itself had previously appeared as a fictional character encountered by the Doctor in *The Mind Robber* (1968) and as an Atlantean councillor and athlete whose quest for the strength of a bull had resulted in his transformation by Kronos the Chronovore in *The Time Monster* (1972).

The photographs of victims of the God Complex included the Sontaran Commander Halke (a race first seen in *The Time Warrior* (1973/4) and most recently in *A Good Man Goes to War*), a Silurian (of the species seen in *The Hungry Earth/Cold Blood* (2010) and again in *A Good Man Goes to War*), a Tritovore (from *Planet of the Dead* (2009)), one of the Catkind (seen in *New Earth* (2006) and *Gridlock* (2007)), a Judoon (introduced in *Smith and Jones* (2007)) and a Hoix (seen in *Love & Monsters* (2006) and *The Pandorica Opens* (2010)). There was also a mention of the Doctor's arch-enemy the Daleks as being the thing feared by Lady Silver-Tear. The Doctor's own fear in Room 11 was not seen, but the TARDIS' ominous warning alarm, the Cloister Bell – first heard in *Logopolis* (1981) – was heard.

The crux of Amy's faith in the Doctor stemmed back to when she waited for him to return at the age of seven in *The Eleventh Hour* and how he did eventually come back and save her; he described himself again as "a mad man in a box" and again spoke of Amy as "the girl who waited." Little Amelia – seen in *The Eleventh Hour*, *The Big Bang* and *Let's Kill Hitler* – appeared again, and the Doctor spoke to Amy as 'Amy Williams', her conventional married name as opposed to referring to her and Rory as 'the Ponds' which he had done since *The Big Bang*.

Amy also came face to face with the Weeping Angels again, as she had done in *The Time of Angels/Flesh and Stone* (2010) (the creatures had first appeared in *Blink* (2007)), and spoke of River Song when she told the Doctor to ask her daughter to visit her. The Doctor indicated that he was a medical doctor, as he had implied as far back as *The Moonbase* (1967), when he recalled studying with Joseph Lister in Edinburgh in 1888.



Above left: Howie encounters false Weeping Angels; Above middle: The previous victims of the creature have included a Silurian... Above right: ... and a Catkind; Bottom left: A real Weeping Angel from the 2007 adventure, *Blink*; Bottom right: The Nimon, distant relatives of... Inset: ... this fearsome Creature!



Left: Howie faces his nightmare...

Inset 1: ... as does Rita.

Inset 2: The hotel guests retreat – but sense that something is watching them...

Below: ... something that finds and kills Joe.



“A hotel is essentially a maze. The most logical thing to have in it would be a Minotaur.” TOBY WHITHOUSE

day by The Ring of Steel from The Observer. Sunday 20 was the official opening of the Doctor Who Experience at Olympia, with Matt Smith present alongside Steven Moffat and various others. That evening, Matt attended the Pam Hogg fashion show at the Royal Courts of Justice where his girlfriend Daisy Lowe was one of those on the catwalk. This prompted items from the fashion publication Vogue (Doctor in the House) and the Daily Mail (Who's your favourite leading lady?) the next day.

A revised schedule for the block was issued on Monday 21 February, confirming that recording would now also be taking place on Saturday 12 March. The second week of recording found the BBC spending two days at the Manor Park Hotel in Thornhill, Cardiff where scenes involving the dining room were scheduled from 9am to 8pm each day. The Confidential team was present on the first day when as many members of the crew as possible were pressed into service and hidden under the tables to operate the ventriloquists' dummies that surrounded Joe; they also interviewed runner Ross Southard and actor Daniel Pirrie who was playing Joe. The Doctor's recollection of Joe's gambling-themed jewellery was also recorded, after which the crew made a start on the scene of Rita offering the Doctor some tea.

While the TARDIS landed for half-term at Raglan Castle in South East Wales, the dining room scenes continued on Tuesday 22 at Manor Park, with Amy finding Lucy's note and the Doctor reading it out. Following this, the kitchen sequences were recorded, including the shots of Gibbis eyeing up a fish (the business of the alien with the lone fish was an afterthought added during production) and the kettle boiling, concluding with the sequences of the bodies being laid out in the dining room.

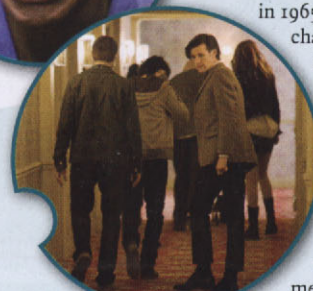
The same day that work was drawing to a close at Manor Park, Nicholas Courtney – one of Doctor Who's longest serving and most loved performers – died after a long illness at the age of 81. Nicholas had first appeared on Doctor Who in 1965, and in 1968 had originated the character of Alistair Lethbridge-Stewart, the soldier who would work alongside the Doctor in the rank of Brigadier for UNIT in many stories, and whose final appearance on television had been in a 2008 story for The Sarah Jane Adventures. Steven Moffat paid tribute to the actor, writing that he 'only met Nicholas Courtney once and very briefly – but he was as kind and generous and funny as his reputation suggests. And on screen, his perfectly pitched performance as the Brigadier carved a very special place in the history of Doctor Who. Not just because he could be grave and funny at the same time, and wise and silly in the same moment, and not just because you could still love him when he was clearly in the



wrong, or because he could point a gun at you and still somehow twinkle – but because out of all the people the Doctor has met, in all of space and time, Nicholas Courtney's Brigadier Alistair Gordon Lethbridge-Stewart was the only one who was ever his boss. Somewhere out there, the Doctor just got a little lonelier.'



While the press carried tributes to Nicholas Courtney, back at Upper Boat on Wednesday 23 February, recording was scheduled for 8am to 7pm in Studio 6; also present were the Confidential crew and a team from BBC America under director Scott Saunders, who were to record promotional interviews with Matt, Karen and Arthur as well as Piers Wenger, Beth Willis, Marcus Wilson and production designer Michael Pickwood on the TARDIS set in Studio 1. Sarah Quintrell, who was playing Lucy, was also present for a photocall at 11.30am in Studio 6, while the other cast members also fitted in publicity photo shoots during the day and the regulars taped wild track material for Episode 9 (ie The Curse of the Black Spot). Recording began on the corridor set with the Doctor's party discovering Howie dead, after which scenes of the Doctor lost in the corridors





Inset 1: In one of the rooms, Rita and Amy discover...

Right: ... a clown, the worst fear of one of the hotel's previous guests.

Below: The Doctor traps the Creature.

Inset 2: Amy comforts Gibbis.



were taped, and then the sequence of Amy being lured into her bedroom. Stunt co-ordinator Gordon Seed was present to supervise the collapse of the Minotaur outside the bedroom, after which Karen joined Millennium FX to test the Old Amy prosthetics for Episode 10. Following this, the climactic scene in Amy's bedroom was taped with Caitlin Blackwood sitting in the manner that she had done waiting for the Doctor's return in *The Eleventh Hour*, and Gordon Seed supervising the Minotaur smashing into the room; this scene had to be taped twice with both Karen and Caitlin as Amy, with Matt Smith quipping to Caitlin, "You're so much cuter than your older cousin aren't you?"

The BBC America and Confidential crews were still present on Thursday 24 February, along with Benjamin Cook of DWM, while the BBC Press Office announced the development of a new, multi-player Doctor Who game entitled *Worlds in Time* being created in partnership with Three Rings. At Upper Boat, taping from 8am to 7pm began in Studio 6 with the scenes in the redressed bedroom set which now contained the Weeping



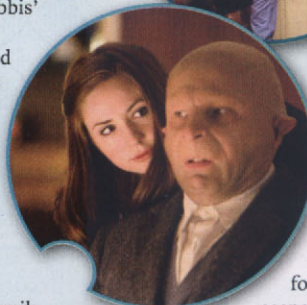
"I've only ever met David when he's been dressed as a mole. He was an absolute hoot..." KAREN GILLAN

Angels of Room 216. Visiting the set for the day as part of Confidential's *A Day in the Life* feature was Toby Whithouse along with his children Lucas and Maddy; the trio were met in reception by Karen Gillan and then shown by script executive Lindsay Alford around the hotel corridor sets in Studio 6 before having a tour of the prop store with *Torchwood*'s UK producer and *The Sarah Jane Adventures* producer Brian Minchin (Lindsay's husband) where they also encountered Piers and Beth. After the scenes in the Weeping Angels bedroom, Matt Smith then joined BBC America for more interview material prior to the recording on the God Complex set in Studio 5; for this scene, it had been decided to change some of Gibbis' dialogue to make him more sympathetic, and so Arthur and David improvised new lines as they gazed down at Tivoli. It was here that Toby corrected Matt on the pronunciation of Nimón ("as in Simon") as well as seeing his Minotaur 'in the flesh' ("To see your own monster is absolutely thrilling," noted the writer); following this, Toby and his family were overjoyed to see the TARDIS set and as the writer later admitted at Comic-Con, "I was more excited than they were." Karen and Arthur also fitted in chats with BBC America as scenes in the security suite set built in Studio 6 were recorded with Matt Smith reacting to a live feed of Amara Karan on the adjoining corridor

set... as well as various pre-recorded images. After that evening's wrap, the three regulars joined director Nick Hurran at the local Novotel for the deferred readthrough of Episode 10, which was to start recording in earnest the following week. That night, Karen Gillan finally got to see David Walliams out of make-up as the pair enjoyed a few hours in the nightclubs of Cardiff.



The deferred day at the Seabank Hotel was staged from 11am to 9.30pm on Friday 25 February and concluded the early reception scenes (and associated CCTV shots) before moving onto the stairway sequences featuring the Doctor. Of the photographs of the crew placed on the wall, the shot of Marcus Wilson was the one which Amy looked at and named as Royston Luke Gold ("Until I saw the rushes, I didn't know I was there," commented Marcus), while the series' petty cash buyer Kate Wilson could be seen as Lady Silver-Tear. Matt Smith had to leave for ADR work at 6.30pm, and so the later scenes in reception covered Gibbis guarding Howie, as well as recording Howie's dialogue to echo around the corridors. This was David Walliams' last day. Work at the hotel concluded on Saturday 26 February from 9.30am to 8pm; this covered the arrival of the TARDIS on the stairwell and the other staircase scenes, finishing with more oblique shots of the Minotaur.



Editing



moon landing, Roswell. And so 'The Man' dumps me here: Hotel Guantanamo. Sorry guys, you're just civilians, caught in a secret war you will never understand."

that they needed the TARDIS, Gibbs added, "And if we find the person in charge, we surrender to them, yes?" "Surrender" is not in my vocabulary," retorted the Doctor. "Really?" said Gibbs. "We've got 56 different words for it." The Doctor warned the party not to enter any particular room, adding, "Gibbs, make yourself useful and wheel Joe. Come along Ponds and non-Ponds!"

When Rita confronted her father in the bedroom, the older man raged, "This is what I worked for?! So you could bring disgrace on this family?!" When Joe ran out into the corridor to face the creature, he called out, "I... I'M HERE! COME TO ME! I'M HERE!" As the Doctor dashed along the corridors, he heard a scream; the same scream was also heard by Amy and the others. The Doctor then found and looked inside Room 11 en route for the screaming Joe, but this scene was dropped back to later in the episode.

When Amy spoke to Gibbs about their fears and how the Doctor would save them, the alien shuddered and asked, "What if he wants us to... fight it?" "OK, Gibbs, look at it like this: you can hardly be enslaved or oppressed if you're dead, can you," reasoned Amy, as she walked off.

After Joe's body had been moved to the dining room and Rory commented on Amy hitting him with her shoe, Amy shrugged,

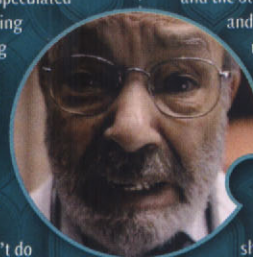
Various elements of the episode were edited and resequenced to form the finished programme. The first room that Lucy looked into was not originally the clown room, but a room full of party balloons. In reception, after the Doctor enthused about whoever had made the hotel, Amy replied, "Wait a sec, I remember the last time we ended up somewhere by 'accident'. Doctor, tell me now: am I not really me, am I made of butter or something?"; this was a reference back to the events of *The Rebel Flesh* and *The Almost People*. As Rory read out the names of the hotel's victims and their associated fears, this originally included "Julie Collins; Grandad." After the Doctor took a shine to Rita during their introductions in reception, he added, "I'm the Doctor, this is Amy and Rory. How's it going? Badly, I'm guessing." Then he noted that Howie had been surprised to be back in reception, adding, "You said you'd walked in the opposite direction." After the Doctor commented on it being rude for people to be dropped into a 1980s hotel, he added, "But you know the bit I really don't like? Those pictures. I do not like the stories behind those pictures."

A short scene was cut after the Doctor's party discovered that the TARDIS had vanished and prior to their entry to the dining room. Standing outside the dining room, Rita told the TARDIS travellers about Joe: "He was fine. I mean, he was lost and scared like us, but he was, you know, himself. Then suddenly he started freaking out. Talking about how we were all going to die here. My God, as if we weren't frightened enough... Anyway then it was like he switched back, and told us to tie him up." "Hmmm," ruminated the Doctor, "'Intermittent Possession'. Very dangerous. Very unpredictable. Worth about 140 points in Scrabble though." As the Doctor

reached out for the door handle, Rita warned, "Doctor. He's not alone." Inside the dining room, after Joe had said that there was a room there for everyone – including the Doctor – he added, "And in it is the very worst thing in the galaxy. Find that and he'll find you." Before the Doctor scooped up the restrained Joe, he originally said, "Well, much as I hate to stand in the way of true love..."

The next scene in reception was resequenced slightly. After the Doctor pondered why the four victims had been imprisoned, Howie replied, "One word. My website." "Here we go..." said Rita, rolling her eyes. "Www.Who-ate-all-the-lies," gabbled Howie as the others stared at him, "Y'know, as in 'who ate all the pies'. Look, all the cool Domain Names had gone, OK? Anyway, it's got everything 'they' don't want you to know about JFK, the

After a moment, the Doctor continued to ponder: "So, like I said: why you four?" After Gibbs said it didn't matter, the Doctor continued, "Tell them how it works, Pond." "That's not how we roll," explained Amy, "There'll be banter, there'll be running down corridors. He'll have an explanation that won't make sense, but just nod and we'll be home in time for *Countryside*." (This was a reference to BBC One's Sunday early evening rural magazine programme which had been on-air since 1988). The Doctor looked at Amy, a little stung as Rita speculated on who Joe had been referring to. "Whatever is possessing him obviously wants to frighten us," observed the Doctor, "But that doesn't mean it's real with, you know, a face and shoes and knees." This was what Joe laughed at, and after Howie asked if they couldn't do something about the laughing man, the Doctor grabbed some gaffer tape from the hotel desk and tossed it to Howie who crossed over to Joe. "You're next. Just so you know," said Joe to Howie quietly as the geek hesitantly slapped the tape across the man's mouth. After the Doctor said



Top left: Matt Smith discusses the script; Top right: The Doctor searches for Howie; Above: Amy shares her own encounter with the Weeping Angels with Gibbs; Inset: Rita's fear is her father.

THE GOD COMPLEX



scene in the corridors was cut; it featured Rory holding the beauty salon door shut and seeing the Fire Exit door materialise on the wall next to him. Inside the salon, as the Doctor realised the creature wanted things to stop, he continued, "When you said 'death' in the corridor, you meant your death... But you cannot... make... it end." Outside the salon when Rita checked on the dazed Rory, she asked, "Are you dizzy? Can you focus on me?" "Oh he's fine, he does this," quipped Amy.

In reception, after Rory told the Doctor that there was nothing left for him to be scared of, he added, "I keep seeing a door. It's different to the others. It's marked Fire Exit. It pops up out of nowhere." "Have you opened it?" asked the Doctor. "It doesn't hang around long enough," explained Rory, "I asked the others, but no one else has seen it. I wondered if you had." "No. Just you," said the Doctor, curiously eyeing Rory.

When the doomed Rita said she was about to hang up on the phone, she added, "And then I'm going to turn away from the camera." In reception, when Amy said that they needed to let the Doctor have his furious outburst, the Doctor looked up and said, "Say that again." "Er, I just said it's fine," replied Amy, "You'll work it out. You always do." As the Doctor realised that the

key was faith and not fear, he continued, "That's the connection. You all have faith." "Are you sure?" asked Amy, "I mean Rita was kinda religious, but we're not."

After the hotel had melted away to reveal the God Complex and the Doctor explained about the glitches not tidying away the previous victims' fears, Amy asked, "But why bother? Why not just stick it [the Minotaur] out here and let it starve?" "Maybe he was a good god to them," speculated the Doctor, "Maybe this was his pension."

After Rory entered his new home, Amy asked, "So do you have, like, a whole drawer of winning lottery tickets?" "In the kitchen, the one with the receipts and take away menus," replied the Doctor (the Doctor's manipulation of lottery wins had previously featured in *School Reunion* (2006), *The End of Time* (2010) and *A Christmas Carol*). When Amy asked why the Doctor had to leave now, his reply originally began, "Because you still love it. Because you still love me." As he speculated over the horror of standing over Amy's grave or Rory's body, he added, "All those people in that hotel, those innocent people, sacrificed for that ancient creature. It has to stop, Amy. It has to stop."

Above left: Cornered in the hotel salon, the Creature communicates with the Doctor... Above right: ... but becomes violent when it hears Howie calling to it; Inset: Starved of the faith that it feeds on, the Creature dies.

◀ "Ah, let 'em play Doctor and Nurses. What's my boy been up to?" "Me and Howie are barricading the door. We had to move like loads of tables," replied Rory. "Oo, show me your muscles. Come on, show me your - oh you are," said his wife. When Rita commented that the 1980s hotel took her by surprise, the Doctor replied, "Yeah, it is odd... It isn't a real hotel, so must be making itself look like a hotel. But it doesn't have any relevance to any of us, so maybe it's just got jammed on an old setting." As Amy remembered the note she had found earlier, Rita asked, "Doctor. You can speak... alien, can't you. The creature, what is it saying?" "Uh, It's a very old dialect, I can't be certain..." replied the Doctor evasively, "Outside the room, when we were hiding, it said 'Death'. That's all. 'Death'." As the Doctor read out Lucy's note about Luke being the first victim, he

originally continued, "Then Tim. Then Charlie and beautiful Novice Prin."

In the corridors, Howie was originally to be saying, "Praise him! ... Praise him!" but in dubbing this was changed to "Bring me death. Bring me glory. My master my lord I am here." The sequencing of the Doctor with the creature in the beauty salon was slightly different to the script with regards intercutting to his friends outside. When the Doctor tried to understand the creature, he originally said, "Gimme a sec, your language is so old it's hard for me to translate it..." When Howie talked to Gibbs, he asked, "Let my Master have me," and then told the alien "You're a survivor. That Doctor guy said so himself. Why? Coz you think like a survivor. I respect that." After Gibbs said that Howie was possessed and Howie suggested that he could have 'overpowered' him, the prisoner continued, "You didn't tie this very tightly..." When Gibbs hurried to check his prisoner's bonds, Howie said to him, "I bet there's some nice juicy Armada on its way to your planet right now. And you're missing it." The next

Following their day off, the team was back in studio on Monday 28 February for recording in Studio 2 from 8am to 7pm. Karen Gillan spent the morning undertaking ADR at Bang through to 9.30am, after which she returned to Upper Boat for publicity sessions in the green room through to noon, and then a further Old Amy costume fitting.

Doctor Who Confidential was present for the day, with work initially focussing on the sequences with the Doctor and the Minotaur in the hotel's beauty salon (which was named the Pasiphae Spa after another name for Persiphae, the mother of the Minotaur). After lunch, the scenes in the corridor outside the salon were recorded, with Rory being knocked out and seeing the Fire Escape door appear again.

Tuesday 1 March saw the recording schedule split across both episodes of the block. Work began on location at gam with the BBC team based at Caspian Point Car Park so that the closing sequence

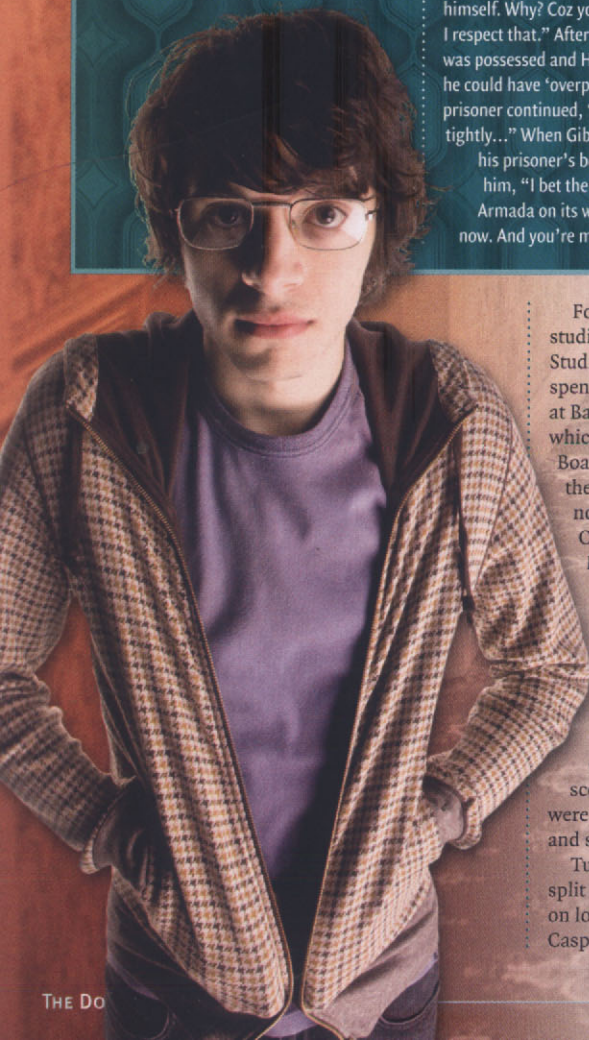
outside Amy and Rory's dream house could be recorded on Bute Esplanade in Cardiff Bay. Rory's distinctive red E-Type Jaguar was provided by Classic Motoring Ltd. After lunch, the regular cast then returned to Upper Boat for work on Episode 10.

Location shots of Amy kissing the Doctor goodbye found their way into the press, prompting Time Lord enjoys the smack of the present by James McCarthy of the

Western Mail, Dan Menhinnitt's Amy Pond's tender kiss for Dr and (Dr)

Who loves ya? from The Sun and Is there trouble ahead for Amy and Rory? The Doctor gets close to his companion from the Daily Mail on Thursday 3 March. That same day also saw Matt Smith joining the Block Six crew to work on Episode 12, while taping on Block Five took place at

Upper Boat, starting with material for Episode 10. Following costume changes for Karen Gillan and Arthur Darvill, work on Episode 11 then continued in Studio 2 through to 7pm





Opposite bottom:
The possessed Howie...

Opposite inset 1: ... is
left in the care of Gibbis...

Opposite inset 2: ... and
is allowed to rant into the
PA system...

Left: ... which lures the
Creature to the salon...

Below middle &
bottom: ... but it escapes,
leaving Rita and Amy to
look after the stunned
Rory, while the Doctor goes
in pursuit.

Inset 1 & 2: The Doctor
communicates with Rita
by phone and CCTV and
attempts to persuade her
that he can help her.



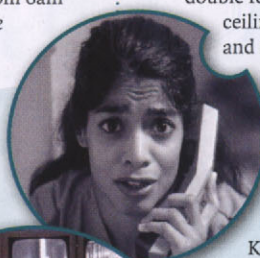
“The next generation of storytellers are being told such rich, dark and intricate stories.” TOBY WHITHOUSE

with scenes in the corridor outside the beauty salon featuring only Spencer Wilding alongside the regulars.

Doctor Who Confidential was present for work at Upper Boat on Friday 4 March when recording from 8am to 7pm was devoted to The God Complex and focussed

on the bedroom set in Studio 6. This commenced with Rita's nightmare encounter with her father, and then the girls laughing at Howie in Room 155, plus cutaway shots of a Weeping Angel played by Louise Bowen who was made up by Kate Harris and Sarah Lockwood of Millennium FX.

Karen had been working on ADR that morning, and arrived at Upper Boat to record the clown sequence around 2pm before heading off to join the Block Six crew on location that night. The remaining scenes thus comprised the room full of balloons seen by Lucy, the photographer in Room 215, and then the gorilla emerging from the bathroom in Room 214. This was the main day that Sarah Quintrell was required, as she recorded her corridor scenes and voice-overs; she and Dimitri Leonidas were also interviewed by Confidential. A second camera unit then recorded cutaways against a black screen



of ten-year-old Lucy with her birthday cake, and Lucy's husband laughing at her.

An insert shot of Lucy's note fluttering to the floor in slow motion was recorded on the corridor set during work for The Girl Who Waited on Monday 14 March, while pick-ups the next day included a double for the Doctor touching the scratched ceiling, Lucy's photograph on the wall, and the shot of the gorilla story book

recalled by Lucy. On Friday 18 March, work at 8am began with the last major recording for The God Complex; this covered scenes in the security suite with the Doctor, Amy and Rory watching the monitor screens and talking to Rita. While Karen and Arthur then went for make-up changes to record scenes for Episode 10, Matt taped the closing TARDIS scene of the lonely Time Lord for Episode 11.

In post-production, the bulk of the music heard in the episode already existed – and included material recorded by the National Orchestra of Wales on Tuesday 19 July for Episodes 8 and 13.

On Sunday 24 July, Toby Whithouse joined Matt Smith, Karen Gillan, Beth Willis and Piers Wenger on the Doctor Who panel at Comic-Con in San Diego and introduced a special trailer for The God Complex showing the Minotaur's assault on the hotel bedroom. “Certainly the audience seemed to respond to it really well,” Toby told the BBC website in an interview released on Wednesday 3 August. “I think the performances and direction are out of this world.” On Friday 19 August,



BBC Radio 1's Newsbeat ran a story entitled David Walliams a 'challenge' to work with in Doctor Who, in which Karen Gillan commented of the episode's guest star, “He is so funny... It's hard working with David Walliams because he is constantly making you laugh.”

Following the transmission of The Girl Who Waited on Saturday 10 September, the BBC website released an interview with Toby Whithouse in which he commented of the finished version of The God Complex, “I'm thrilled with it... It's beautifully directed by Nick Hurran – a genuinely wonderful piece of work. He's imbued this bland domestic setting with genuine terror and creepiness.” There was also a video with Arthur Darvill featured on the website, with the actor recalling work on

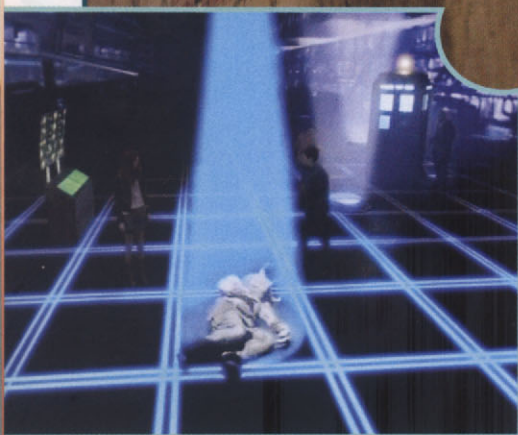
Right: The Doctor realises that faith – not fear – is the key to the mystery.

Below: With the Creature dead, the true reality is revealed.

Opposite right: A design drawing of the prison console.

Opposite middle: The Doctor presents Amy and Rory with a new home and car...

Opposite inset 1 & 2: ... and says goodbye to the girl who waited.



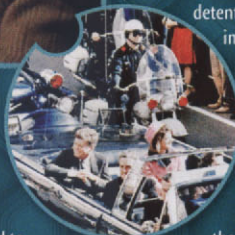
“At a certain point, like Wendy and Peter Pan, they have to go away and grow up.” STEVEN MOFFAT

Connections



When the Doctor told Amy, “with regret, you’re fired,” he was referring to the catchphrase used by Lord Alan Sugar in the BBC One reality show *The Apprentice*, which had been running since 2005. Joe recited part of the English nursery rhyme and folk song *Orange and Lemons*, while the girls that Howie feared referred to the fictional language Klingon associated with the alien race that first appeared in the

1960s sci-fi series *Star Trek*. As with *Night Terrors*, the Doctor played with a Rubik’s Cube, a popular game when mass marketed in 1980. Howie referred to the United States’ governments Central Intelligence Agency, and in additional deleted dialogue commented on the supposed conspiracy cover-ups regarding the assassination of President John F Kennedy in November 1963, the



Apollo 11 moon landing in July 1969 (as seen in *Day of the Moon*), the supposed Roswell UFO incident in New Mexico in 1947 (alluded to in *Dreamtime* (2009)), and the controversial Guantanamo Bay detention camp established in 2002 to hold detainees from the Middle East war. The Doctor and Rita also discussed the Muslim concept of Jahnannam, the equivalent to Hell where it is believed that those unfaithful to their religion will be punished after the judgement day of Qiyamat.

Above left: The Doctor plays with a Rubik’s Cube; Above right: Did the CIA hide the truth about the Apollo 11 mission... Inset: ... and the death of JFK?

the episode as he noted, “David Walliams was hilarious... It was a really fun episode to film. It felt like we were making a 1970s horror film because we were in these creepy hotel corridors.”

On the evening of Monday 12 September, *Doctor Who* was announced as Best Family Drama while Karen Gillan was named Best Actress at the TV Choice Awards held at the Savoy Hotel in London; both Steven Moffat and Karen Gillan were present at the ceremony to accept the accolades. The new edition of the *Radio Times* on Tuesday 13 saw Mark Braxton nominate *The God Complex* as Saturday’s Pick of the Day (‘And just when you think you’ve got the story pegged, it evolves into something altogether more moving and surprising’) along with a photo of the ventriloquists’ dummies, while the programme billing was highlighted by a photograph of Gibbs and Howie. Three preview clips from the episode were made available on Tuesday 13 showing the TARDIS crew meeting the three captives in reception, the discovery of Joe in the dining room of dummies, and also the bedroom of Weeping Angels. A *Doctor Who Confidential* video on Wednesday 14 September saw comments from Marcus Wilson, Toby Whithouse and David Walliams about the forthcoming adventure, along with a second preview of Matt interviewing David and then being joined by Karen. Arthur Darvill did additional voice recording for the *Adventure Game*, *The Gunpowder Plot* on Wednesday 14 at The Moat studios in London, while the following day, Matt did similar pick-ups for the animated game at

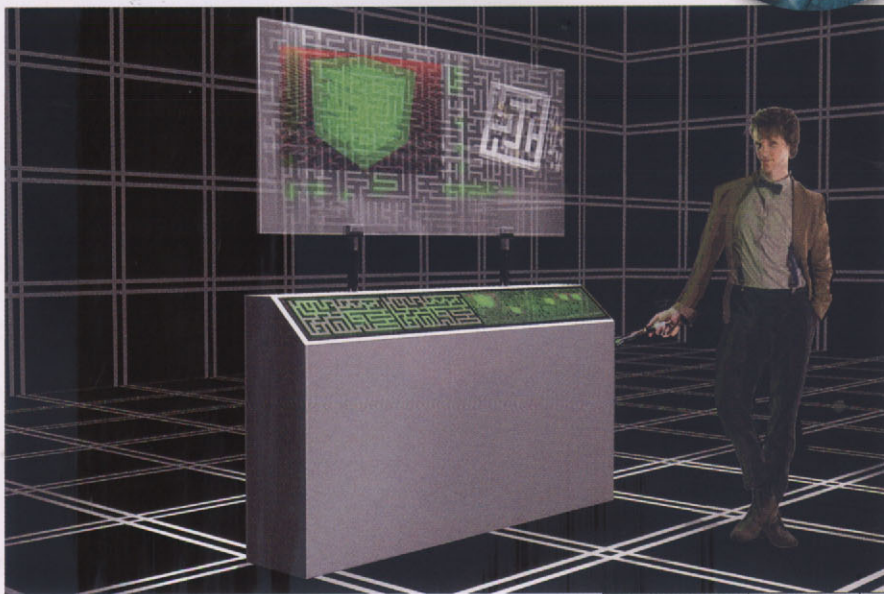
THE GOD COMPLEX

Tinopolis in Llanelli. Matt's video interview with Karen for *Confidential* then appeared on Thursday 15, the same day that ITN and *The Sun* covered the story of 49-year-old Rob Hull of Doncaster, who was now in the Guinness World Records book for his collection of 571 Daleks, the biggest in the world! Matt Smith gets rowdy on set! was the title of the *Confidential* video released on Friday 16. In the US, BBC America offered comments on *The God Complex* from Matt, Karen, Steven, Piers and Beth in a *Doctor Who Insider* entitled *Hotel Horrors*, as well as revealing that Matt would be the special guest on the premiere of *The Nerdist* on BBC America on Saturday 24 September, directly after *Closing Time*. On Friday evening, Blackburn Rovers fan Matt Smith did a quick phone interview with Colin Murray on *Kicking Off* on BBC Radio 5 Live and chatted about *Doctor Who* as well as sport... and how he had been recording the Christmas Special.

Scheduled for 50 minutes, *The God Complex* was broadcast by BBC One at 7.10pm opposite *All Star Family Fortunes* on ITV1, and followed by *Heartbreak Hotel* – the latest edition of

Doctor Who Confidential – at 8pm on BBC Three which attracted half a million viewers; the behind-the-scenes show was then repeated at 3.40am the next morning, while the BBC HD broadcast was a couple of hours earlier at 1.35am. The overnight figures for *The God Complex* saw a slight fall, and suggested that *Doctor Who* had been marginally beaten by its ITV1 competition. In terms of press reviews, the episode was seen as 'a bit of a curate's egg' by Gavin Fuller of the *Telegraph* and 'another frightener' by Neela Debnath of *The Independent* while Dan Martin of *The Guardian* noted of the tale that 'blind faith... emerged as dangerous.'

The overnight ratings for *The God Complex* prompted the story *Fans switch off Doctor Who* from an anonymous journalist in *The Sun* on Monday 19 as it was claimed that 'fans complain the storylines have become too complicated.' Dan Martin of *The Guardian* did a more in-depth feature entitled *Has Doctor Who got too complicated?* on Tuesday 20 in which he discussed online comments about the ongoing River Song narrative and presented comments from series writers Gareth Roberts and Toby Whithouse. "I don't think the problem is that *Doctor Who* has become more complicated, surely it's the fact that the rest of television has become more simplistic," noted Toby. "The themes and plots are no more complex than some classic *Who* stories. The only difference is, Tom Baker's *Doctor* wasn't jostling in the schedules against *Red* or *Black*. Personally, I think *Doctor Who* should be complicated. Not despite but because it's a children's show. It's fantastic that the next generation of storytellers are being told such rich and dark and intricate



DOCTOR WHO 11.2				GOD COMPLEX CONSULE			
DRAWN BY	R. S. WILLIAMS	DATE	11/11	EP	11		
PRODUCER	DAVID J. BARNES	EDITOR	DAVID J. BARNES	PROPS MASTER			
SCRIPT WRITER	DAVID J. BARNES	PROPS MASTER		CONSTRUCTION			
SCRIPT EDITOR	DAVID J. BARNES	PROPS MASTER		CONSTRUCTION			
SCRIPT EDITOR	DAVID J. BARNES	PROPS MASTER		CONSTRUCTION			
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SCRIPT EDITOR	DAVID J. BARNES	PROPS MASTER		CONSTRUCTION			



stories. When did having to concentrate become mutually exclusive to enjoyment?"

BBC Three screened *The God Complex* at 7pm on Sunday followed by a truncated version of *Heartbreak Hotel* through to 8pm, and repeated the episode again at 3.40am next morning. The one-hour package of episode and abridged *Confidential* then appeared again from 7pm to 8pm on Friday 23 September. When the final BARB ratings for the episode were made available, the full story of the nation's viewing habits was revealed; while the overnight figure for *All Star Family Fortunes* had exceeded that for *Doctor Who*,

the consolidated ratings (including viewers who watched over the next seven days) demonstrated that *Doctor Who* had attracted over a million more viewers than its ITV1 competition and won its timeslot with a 28% audience share.

The departure of Amy and Rory from the TARDIS drew the episode to a dark conclusion, advancing the Doctor's own life towards his fate as seen as in *The Impossible Astronaut* – particularly with regards the dying comments of the creature in the maze. "Since we know the Doctor is two episodes from death, that hits close to him," said Steven Moffat as he ruminated on the break-up of the closely-bonded TARDIS trio, "At a certain point, like Wendy and Peter Pan, they have to go away and grow up." **WUM**



The God Complex

by TOBY WHITHOUSE

CAST: Matt Smith *The Doctor* and Karen Gillan *Amy Pond*, Arthur Darvill *Rory* with Sarah Quintrell *Lucy Hayward*, Amara Karan *Rita*, Dimitri Leonidas *Howie Spragg*, Daniel Pirrie *Joe Buchanan*, David Williams *Gibbis*, Dafydd Emyr *PE Teacher*, Spencer Wilding *The Creature*, Rashid Karapiet *Rita's Father*, Caitlin Blackwood *Amelia Pond*, Roger Ennals *Gorilla*.

UNCREDITED: Ella Whilton-Stroude *Young Lucy*, Andrew Jay *Lucy's Husband*; Gary Dobbs *Photographer*; Joanna Blewitt, Kally Davies, Louise

Garrett Evans, Louise Harris, Hollie Miles, Vicky Russell *Girls*; Matthew Humphries *Double for the*

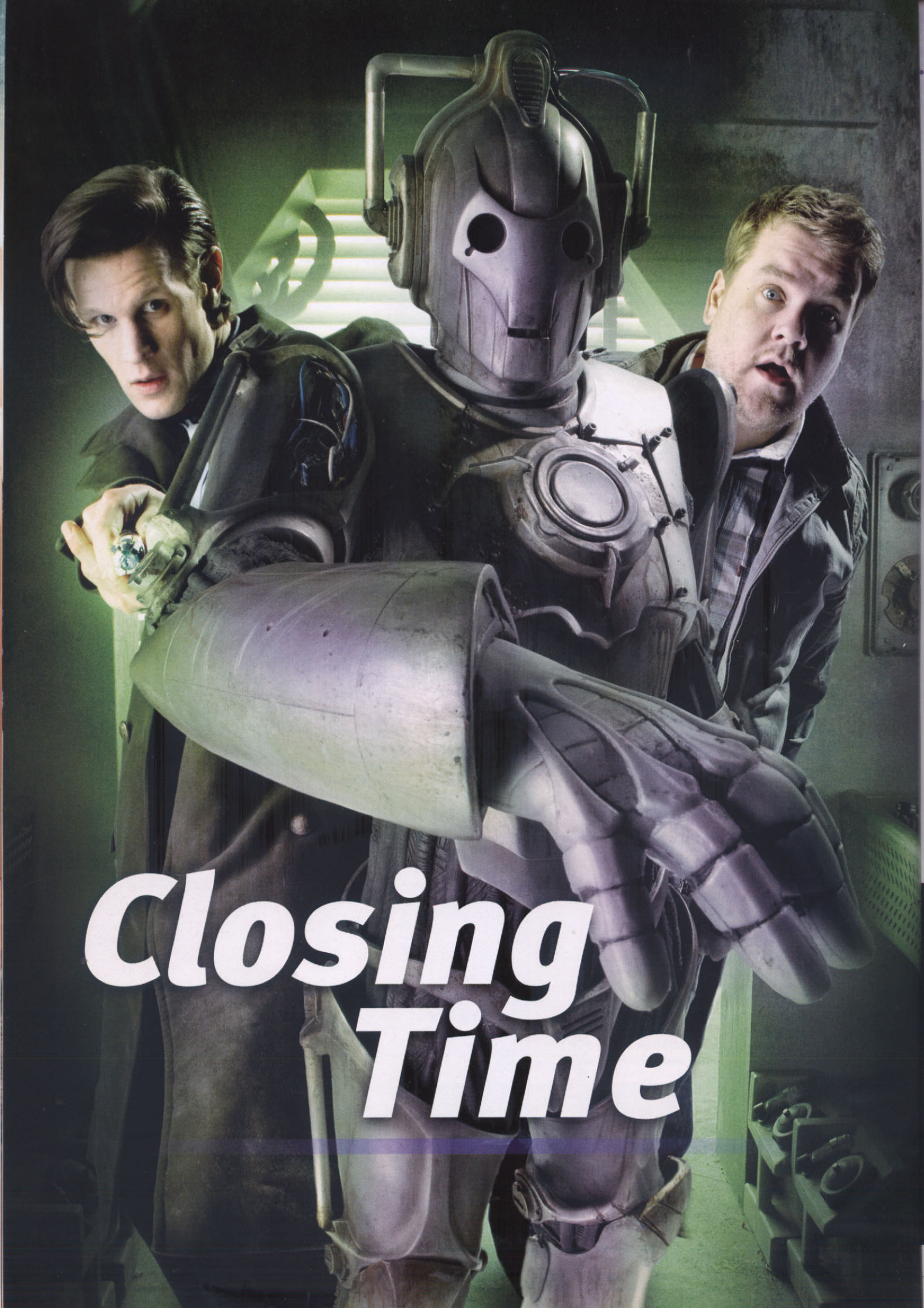
Doctor; Louise Bowen *Angel*; Damon Jeffery *Clown*; Iestyn Hampson Jones *Unknown*.

FIRST BROADCAST (BBC ONE / BBC ONE HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>The God Complex</i>	17 September 2011	7.10pm-8pm	47'54"	6.77M (18th)	86

REPEAT BROADCASTS

EPISODE	CHANNEL	TRANSMITTED	TIME	RATING	AI
<i>The God Complex</i>	BBC Three	18 September 2011	7pm-7.50pm	0.47M	87
<i>The God Complex</i>	BBC Three	19 September 2011	3.40am-4.25am	0.17M	
<i>The God Complex</i>	BBC Three	23 September 2011	7pm-7.50pm	0.29M	86

A promotional image for the TV show 'Closing Time'. It features a Cyberman from Doctor Who in the center, holding a small glowing object. To its left is a man with dark hair and a serious expression, and to its right is a man with a surprised expression. The background is a dimly lit industrial setting with green lighting. The title 'Closing Time' is written in large, white, italicized font across the bottom.

Closing Time

"SAVE THE TEARS FOR LATER"

The Doctor sneaks his head around the door of little Alfie's bedroom:

THE DOCTOR: Hello Stormageddon. It's the Doctor. Here to help. (He walks in, gently rocks the cot) There there. Be quiet. Go to sleep. (No result – so he takes Alfie's tiny hand in his) Really, stop crying. You've got a lot to look forward to, you know. A normal human life on Earth – mortgage repayments, the 9 to 5, a persistent nagging sense of spiritual emptiness. Save the tears for later boy. Oh, now that was crabby. No – it was old! But I am old, Stormy – so old and so near the end.

From *Closing Time* by GARETH ROBERTS



The Doctor thinks he's going to die the next day, and he's come to say goodbye to his mate.' This was the brief which writer Gareth Roberts received from executive producer

Steven Moffat at the readthrough for the 2010 *Doctor Who* Christmas Special on Thursday 8 July. The 'mate' in question would be none other than Craig Owens, the everyday bloke who had suddenly found the Doctor as his rather strange tenant in Gareth's episode *The Lodger* which had been broadcast in June. "One of the great joys for me last year was how successful and how beloved *The Lodger* was, because it was quite close to my heart," commented Steven on *Doctor Who Confidential*. And having enjoyed the off-beat relationship between the Doctor and Craig as the Time Lord attempted to live a 'normal' everyday life in present day Colchester, Steven wondered if the pairing of the two rather inept mates could be used again – this time in the penultimate episode of the 2011 series. "I leapt at the chance of a sequel and Gareth Roberts leapt at the chance to take up his story again," recalled Steven in the *Radio Times*.

In a break with the way that the series of *Doctor Who* had usually been structured since its return in 2005, Steven had opted not to make Episodes 12 and 13 of the run a two-part story. Instead he decided to use Episode 13 alone to conclude some

of the ongoing River Song narrative established in the first two episodes and then revisited in Episodes 7 and 8. Episode 12 would therefore be more of a standalone adventure.

"On the train home, I had the first scene with the Doctor and Craig's baby already in my head," commented Gareth in *Doctor Who Magazine*.

Gareth was delighted to revisit the character of Craig Owens, who had been brought to life on screen by comedy actor James Corden. "He is perfect at pitching a look," commented Gareth of James on *Confidential*. "I was thinking of returning to Craig when I knew James had been cast in *The Lodger*, and even more so when I saw his performance," Gareth told the BBC website. "He and Matt [Smith] have an amazing on-screen chemistry, and it already felt like he was one of the *Who* family, as it were."

Prior to the discussion in July, the services of James Corden had already been secured to ensure that his busy schedule would allow him to return to the world of *Doctor Who*. The actor was delighted to be able to recreate the role of Craig Owens, telling the *Radio Times*, "When I left last time, I thought it was a great experience but it never crossed my mind that

I would come back, because most people don't. So when they asked me to return – which was before they'd written it – I said yes immediately." However, Daisy Haggard's availability to reprise her role as Craig's girlfriend Sophie was less certain. By the autumn, it was known that Daisy would be starring

in the title role of *Becky Shaw* at the Almeida Theatre from January to March 2011, and so would probably only be available for a day or two's recording at most. As such, Sophie would be absent from the bulk of the narrative, keeping the focus on Craig and the Doctor.

This time around, Gareth wanted to use Craig in a slightly different way. As with *The Lodger*, Episode 12 would be structured to focus mainly on the Doctor, and so it would be made by one production team with Matt Smith, while Karen Gillan and Arthur Darvill were recording another episode – *The Girl Who Waited* – with a different crew.

"The Doctor allows Craig to come along and gives him the part of the companion," explained Gareth, noting that during the Doctor's new investigation of the strange events in Colchester that Craig would attempt to imitate the



PRODUCTION

Thu 3 Mar 11 House of Fraser, St Mary Street, Cardiff (Department Store – Toy Department/Childrenswear)
Fri 4 Mar 11 House of Fraser (Department Store – Womenswear)
Mon 7 Mar 11 House of Fraser (Department Store – Ground Floor/Womenswear)
Tue 8 Mar 11 House of Fraser (Department Store – Back of Store/Ground Floor/High Street)
Wed 9 Mar 11 Church Road, Penarth (Craig's Backyard/Craig's Kitchen)
Thu 10 Mar 11 Church Road (Craig's Kitchen/Craig's Hallway/Sheckley Street)
Fri 11 Mar 11 Church Road (Sheckley

Street/Craig's Backyard/Craig's Kitchen)
Sat 12 Mar 11 Church Road (Craig's Living Room/Craig's Backyard/Craig's Kitchen/Craig's Hallway/Stairs)
Mon 14 Mar 11 Church Road (Craig's Backyard/Craig's Kitchen/Craig's Hallway/Craig's Living Room/Alfie's Room)
Tue 15- Wed 16 Mar 11 Upper Boat Studios: Studio 6 – Cybership
Thu 17 Mar 11 Upper Boat Studios: Studio 6 – Cybership Tunnel/Cybership/Studio 2 – Lift/Department Store – Toy Department/Changing Rooms Area
Sun 20 Mar 11 Upper Boat Studios:

Studio 2 – Department Store – Changing Rooms Area/Stock Room/Pick-ups
Wed 6 Apr 11 Upper Boat Studios: Studio 2 – Cybership
Thu 7 Apr 11 Hensol Caste, Hensol, Vale of Glamorgan (Library/Below)/Pick-ups
Thu 21 Apr 11 Upper Boat Studios: Studio 6 – baby pick-ups



RADIO TIMES

Sat 24 Sep 11 *Closing Time*: Approaching his final days, the Doctor pays a visit to his friend Craig, where he gets mixed up in a mystery involving disappearing people and comes face to face with old enemies, the Cybermen.

Storylines

Sanderson & Grainger S&G



Craig was not pulling his weight; Sophie was angry that Craig had bought a cheap baby buggy from a mate at the pub and it had already broken. During his visit to Craig's, the Doctor noted instances of mechanical failure due to the theft of parts, and Craig

asked where Amy was as the Doctor explained that he was off to see the Triple Sunset of Exedor (a name which Gareth derived from the planet Exxilon in *Death to the Daleks* (1974) and the monster Aggedor from the following story *The Monster of Peladon*). On leaving Craig's, the Doctor found a broken-down bus lacking a stolen grommet, and with weird graffiti scrawled on its side. Next day, when Craig went to buy a new buggy at S&G he found them demonstrated – very badly (because bits had gone missing) – by the Doctor who had used his psychic paper to get a job with the firm. When Craig offered to help the Doctor, the Doctor insisted that he worked alone and had two days to solve the mystery of the thefts and strange markings (some of which hailed from Old Briton) centred on S&G. The Doctor cultivated the friendship of Val – the oldest staff member at 68 – on the cupcake counter and puzzled over the symbols while icing cupcakes. Val recalled people going missing at Silverleaf Market which C&G was built on the site of, and pointed the Doctor in the direction of a local history display in the store.

Meanwhile, Lynette was causing a fuss about her beautician disappearing the previous night, but before George the security man could eject her from the premises, the Doctor talked to her and discovered that she had been injected with a sedative; something was going to abduct her, but had taken her masseur instead. In the history display, the Doctor became fascinated by the foundation stone of Silverleaf Market which bore the strange markings and determined that he would steal it that night and take it back to Craig's flat in the new baby buggy; during

the theft, he heard George scream as the security man was attacked by a strange creature. When the Doctor confronted the 'thing' he noted that it had the hand of the missing beautician before he was shot and drugged with a venom dark of Nytol. Back at Craig's flat, a recovered Doctor set up a chemistry set to crack open the stone while discovering from local records that people disappeared in the area every 71.77 years. Inside the stone was a fossil which uncurred to reveal a Cybermat which then attacked Craig but was immobilised by the Doctor's sonic screwdriver.

Returning to S&G next morning, the Doctor confronted the Cyberthing which had replaced itself with equipment and tissue over the years; it had a camcorder eye and hands from different people. It had originally been a lone Cyberman, one of a ship which landed on Earth centuries ago to assess the planet for colonisation using a Cybermat scout which had become fossilized. Without a signal from the Cybermat, the Cyberman had remained on automatic, waking every 71 years when the stars were in the right position to send command signals about a possible invasion. The graffiti 'tags' were elements of

the original Cyberprogram to mark where it had scanned for parts. With none of the original Cyberman left, it was now a tired assimilation of its donors which wanted to die. Craig arrived to help the Doctor and appealed to the Cyberthing for the sake of his daughter; the Cyberthing turned itself off and fell apart. However, this activated two other hibernating Cybermen which emerged into the store, causing havoc as they pursued the Doctor. While the Doctor led the Cybermen to the building's roof, Craig got the Cyberthing's head and used his football skills to kick it to the Doctor who used his sonic screwdriver to transmit the Cyberthing's personality matrix into the Cyberman troopers, making their heads explode. With the adventure concluded, the Doctor knew that he had no time to visit Exedor and would have to travel to America, leaving with a Stetson from Craig.

The 'Initial Thoughts' for the episode were written up by Gareth Roberts on Wednesday 22 September 2010. The fundamental structure of the story was very close to the finished episode, running from Friday evening through to Sunday morning with Sophie leaving Craig to look after their baby for a weekend. In this version, Craig and Sophie's baby was a girl called Grace, and the Doctor told Craig that he was stopping off on his way to see the Aldebaran Sunset. The things which attracted the Doctor's attention on his brief visit to Colchester were the missing persons reports, strange scrawled symbols, and the tap water tasting odd. The centre of this activity seemed to be the House of Fraser department store where the Doctor took a job. There he talked to an old lady who remembered the last time people went missing in the area, and also encountered a woman called Chrissie who had been terrified by a silver hand during her hot stone massage and who – according to the Doctor – had had 'something' removed. The Doctor detected something trapped in a block of concrete which he and Craig took back to Craig's home; this was a Cybermat which attacked Craig and which the Doctor deactivated with gold from Sophie's Cash for Gold envelope. When the Doctor returned to the department store on Sunday morning, he asked Craig to go with him – but Craig initially refused as he wanted to look after Grace.

At the store, the Doctor confronted the Guardian – a Cyberman which had renewed itself over centuries to the extent that there was nothing of the original Cyberman left any more. The Guardian attacked the Doctor, but then Craig arrived to save him, turning off the Guardian. The Doctor was appalled; the amalgam human was now protecting humanity from something in a buried podule. The

podule opened to reveal a CyberController and two troopers which emerged into the store, causing panic amidst the early shoppers. Craig left Grace in the care of Val and used a wrecking ball to defeat the Cybermen... although the Controller escaped.

The subsequent Episode 12 Storyline was entitled *Three Cybermen and a Baby* and opened in the basement of Sanderson & Grainger's where a customer called Lynette was having a massage in the Silverleaf Spa; suddenly the female hand massaging her became that of a man and she looked into a distorted face. Craig and Sophie's daughter was now a four-month-old girl called Tess and they had moved to a new flat. As a father,



Top left: Design drawings for the department store logo and carrier bags; Top right: the Cyber-conversion chamber; Inset 1: Craig (James Corden) reassures Sophie (Daisy Haggard) that he can cope on his own; Inset 2: Val (Lynda Baron); Bottom left: Craig is not coping on his own.



Inset 1: The Doctor (Matt Smith) is back...
 Inset 2: ... and Craig wants to know why.
 Below: The Doctor sends the children to look for their parents/guardians...
 Left: ... and tells Craig that he works in a shop now.



"I leapt at the chance of a sequel and Gareth leapt at the chance to take up his story again." STEVEN MOFFAT

style and approach of the Doctor in a hilariously unsuccessful attempt to elicit information. The writer viewed the pairing of the Doctor and Craig as very similar to that of the Doctor's second incarnation with his Scots Highlander companion Jamie McCrimmon, in so much as Craig – like Jamie – did not judge the Doctor and his actions. He also liked the idea that when at the end of his 200-year-old incarnation and knowing that he was going to die, the Doctor would drop in on one of his ordinary friends – someone with a simple life, rather than the chronological complexities and excitement surrounding River Song. Furthermore, Craig had no desire to become a companion of the Doctor's or to go off for adventures in space and time; he just wanted to stay at home and lead a normal life.

Gareth started storylining his episode during September 2010, and the setting for the bulk of the narrative began to emerge. "Initially I wanted a police station or a hospital," explained Gareth. "The hospital was too similar to *The Curse of the Black Spot* and *The Eleventh Hour* (2010) and it was hard to contrive Craig and the Doctor to keep going [to a police station]. Then I wanted a supermarket but Marcus [Wilson, producer] said it would be impossible because of all the brand names in vision. So we went for a department store and I'm glad we did." The name of the fictitious department store of Sanderson & Grainger came from a desire to have a pair of names like Marks

& Spencer or Lilley and Skinner. "Sanderson was the name of a character in a book I'd just read, Grainger was a very memorable primary school teacher of mine," explained Gareth. "They seemed to fit together."

Since *The Lodger*, the lives of Craig and Sophie, would have moved on; they would now be parents, and a key element of the story would again be the theme of a bond between father and son. As such, Gareth wrote baby Alfie (aka Stormageddon) into the tale, hoping that having an infant as such an integral part of the story would not prove to be a problem on set...



"The single worst thing that could happen to a new dad having to look after a new baby on his own for the very first time would be the arrival of the Doctor and the Cyberman invasion," Steven Moffat observed on *Doctor Who Insider*. "I thought there should be a sense of history about the Doctor's final battle to save Earth before he heads off to meet his death," Gareth told the BBC website.

As such, he wanted to bring back some of the Doctor's most famous and classic villains: the Cybermen. Apart from fleeting appearances in *The Pandorica Opens* (2010) and *A Good Man Goes to War* (2011), the cybernetic creatures first introduced in *The Tenth Planet* (1966) had not featured in the series prominently since *The Next Doctor* (2008). However, the Cybermen would remain in the background



compared to the partnership of the Doctor, Craig and Alfie.

"The Cybermen are at their scariest, I think, when they're lurking in the shadows like they did back in the 1960s, so I tried to bring some of that back to them," noted the writer. Furthermore, Gareth would also be reintroducing the rodent-like Cybermats, created for *The Tomb of the Cybermen* (1967) and last seen in the series in *Revenge of the Cybermen* (1975).

During the writing process, Steven advised Gareth to trust his first draft instinct more, and as such a lot of the writer's original dialogue and narrative made it to the screen.

Although much of the story would be very humorous, the climax was to be something far more scary, as it would appear that Craig, the loving father, had become one of the ranks of blank-faced, unemotional Cybermen. As such, Craig would actually be seen partially transformed into a new Cyber Controller. "I wanted the audience to think, 'maybe they're going to do it,'" explained Gareth on *Confidential*. "The series has got that thing of death and lingering darkness, so we wanted to hold that moment as long as possible."

Craig would be rescued from the Cyber conversion process by his own emotions – the mixture of love and fear engendered by the sound

Inset 1: The Doctor tells Craig that people have been abducted from the store by teleport...

Inset 2: ... which is hidden in the lift and transports them both...

Below: ... to a spaceship where the Doctor tries to stop Craig from noticing...

Right: ... the approaching Cyberman!



“James is perfect at pitching a look... he and Matt have an amazing on-screen chemistry.” GARETH ROBERTS

of his baby son crying, something over which he had no control. As such, extreme emotions were shown to be incompatible with Cyber technology, as had been seen in the 1968 serial *The Invasion*.

In terms of development, the first draft of the script had just three Cybermen lurking beneath the department store of Sanderson & Grainger; as such, this allowed the storyline's working title to be *Three Cybermen and a Baby*, in reference to the successful 1987 comedy film *Three Men and a Baby*; the story of how three bachelors adapted their lives to look after an infant. However, during development it was decided to increase the Cyber force to six, meaning that a new title would be needed. Also, the Doctor's ability to 'speak baby' was unknown to Gareth during his first draft, and only became clear in the later stages after Steven Moffat had introduced the idea in his script for Episode 7.

Episode 12 would be made in a production block of its own – Block Six – under director Steve Hughes. Steve was a new director for *Doctor Who*; growing up in Wigan, he had watched *Doctor Who* from the late 1970s and had developed a passion for film and television which he had studied in Northumberland, making his own short films (some of which won awards) from 1999. Entering the industry initially as an editor and cameraman, he graduated to television drama directing in 2005, since when he had helmed episodes of BBC series such as *Doctors*, *Land Girls* and *Holby City*. It was his work on *Land Girls* which caught the attention of executive producer Beth Willis, who invited him in for a meeting to discuss working on *Doctor Who*. Steve had watched the more recent episodes of

Doctor Who and had very much enjoyed *The Lodger*, telling *DWM*, “I genuinely thought it was brilliant.”

“It was sensational to work with James Corden,” noted Steve on *Confidential* as he explained his admiration for the star of the BBC sitcom *Gavin & Stacey*. The director saw the characters of the Doctor and Craig as forming a double act with elements of classic comedy partnerships such as Stan Laurel and Oliver Hardy, Bud Abbott and Lou Costello, and also the contemporary pairing of Simon Pegg and Nick Frost in films like *Shaun of the Dead*.

Because of the double-banking alongside Block Five, Episode 12 was to be produced by Denise Paul, rather than Marcus Wilson. A talented writer, Denise had entered the television industry some years earlier and worked as a script editor on *Rebus* and *Taggart* before becoming an associate producer on *Doctor Who* during 2010. Denise was delighted with the opportunity to work on the script, which she saw as giving a wonderful contrast to the big story arc of the 2011 series, in that it focussed on the ‘matey’ friendship between the Doctor and Craig.

Denise Paul wasn't the only crew member to be ‘promoted’ for this episode. While the regular crew were busy recording Episode 10, a lot of the team

members who frequently deputised and filled in on production now formed the unit that would bring Episode 12 to life.

What's on TV broke the news that James Corden would be returning to *Doctor Who* on Thursday 24 February, and this was confirmed formally by the BBC website the next day, as James' comments from the previous year were recalled: “There's been no talk of my return. I'd love another adventure – it would be great!” This prompted the story Corden wants to see the Doctor from *The Sun*, while James himself (@JKCorden) tweeted, ‘I get the new script for *Doctor Who* tomorrow.

Looking forward to reading it. Start filming on thursday! Woo Hoo!

I can't wait to do it. Really looking forward to being back in Cardiff. Great memories filming there.’

‘Start shooting *Doctor Who* tomorrow. Cannot wait!’ tweeted director Steve Hughes (@moviegoblin) on

Monday 2 March; the shooting script for the untitled *Doctor Who* 11-2 Episode 12 was also issued that

day. By now, the BBC Wales team had

established a production base in a car park at the Millennium Stadium which was in close proximity to the House of Fraser department store on St Mary Street that would feature as Sanderson & Grainger. The establishment had featured before in *Doctor Who*, when it had appeared as Henrik's, Rose Tyler's place of employment in *Rose*, recorded in July 2004; since then, Howell's – established by James Howell



Draft Scripts



Doctor now noticed the street lights flickering on his way back to the TARDIS and talked to an old gent who was out walking his dog. The lift scenes were now added with the teleport visit to the Cybership; when Craig asked if he and Alfie would be safe with his sister in Billericay, the Doctor said that the nearest they would be safe was Alpha Centauri. The Doctor assisted Val at her cupcake stand, but the flashback and market history had been dropped, with the Doctor capturing the Cybermat in a net. The Cyberman that attacked George still had Shona's hand. In the Cybership, the Doctor was captured by the Cybermen and

The untitled Draft 1 script for Episode 12 was dated Monday 8 November 2010 and was effectively a script derived from the storyline *Three Cybermen and a Baby*. This opened with Lynette receiving a massage from Shona, a black beautician at the Silverleaf Spa who suddenly vanished before Lynette glimpsed the Guardian. Craig wanted to watch football rather than look after his daughter – Tess Emily – and had bought the useless baby buggy from Sean for a tenner. The Doctor arrived ("I'm your old lodger") with a key to Craig's old house and found the baby in the kitchen ("You have spawned!"); Craig explained that Tess was a "wonderful accident." Heading off to see the Alignment of Exedor, the Doctor found the broken down bus parked by the TARDIS and repaired it with his sonic screwdriver. At the department store, the Doctor had used his psychic paper as a CV to get a job ("Five years as secretary to Atilla the Hun") and heard from an assistant called Johnny about strange thefts – such as a component from an expensive plasma TV rather than the TV itself.

When the Doctor talked to Val ("gossipy, Mrs Slocombe-type" – a reference to the character from the 1970s/80s department store sitcom *Are You Being Served?*) at the cupcake stand, there was a flashback to 1947 when Val recalled her four-year-old self, her six-year-old sister Sheila and six-year-old Peggy Warnock seeing a commotion at the Silverleaf Market Hall where a tramp was found with a strange mark on his head talking of "the dead hand" and the Guardian watched from the trees. Sanderson & Graingers was built on the site of the haunted market and opened in 1971; the foundation stone of the market was laid in 1760. Craig was

questioning Kelly in the Spa when the hysterical Lynette entered; calming Lynette down in the staff room, the Doctor decided to investigate Shona's disappearance. He then had to hide when Rory and Amy came into the store shopping for something for their new house. The couple explained to Val that they were passing through Colchester, although Amy recalled being stuck there previously; the Doctor hid behind a carousel of dresses which Amy inspected.

When the new buggy was used to transport the foundation stone to Craig's, the Doctor gave Craig a papoose for Tess and then found the Guardian attacking George; the Guardian had Shona's hand and stung the Doctor with Nytol, leaving him for Craig to find. At Craig's the Doctor used the internet to confirm that people went missing every 64 years, and Craig realised that there was something wrong with the Doctor – suspecting that he was ill. The Cybermat emerged from the stone, attacked Craig and was deactivated by the Doctor who explained that the creature was made from bits of left over brain. A Cyberman survey ship crashed at the time of the Ancient Britons, who had poured quicklime over the Cybermat; its Cyberman scout remained stuck on automatic, replacing itself with spare parts.

Next morning, the Doctor entered a Cybersphere via the Spa and discovered a graveyard of parts and bodies. There was nothing left of the original Cyberman in the Guardian, and the Doctor attempted to talk to what remained of Shona which indicated that it wanted to save its people. While the Doctor was out cold, Craig arrived and used the sonic to deactivate

the Guardian; this however activated the two dormant Cybermen backups which ran amok through the store as Johnny and Kelly were opening up. The Doctor triggered the store alarms and led the creatures up to the roof while Craig got the Cyberthing head; the Cybermat attacked the Cybermen which fought each other and their heads exploded. The Doctor explained the strange silver creatures away to Kelly ("it was just a promotion of Moon Bars. The new, out-of-this-world chocolate treat") and departed, with Craig and Tess seeing the Doctor off in the TARDIS which had been parked in their back yard.

In Draft 2 – dated Tuesday 7 December 2010 – the Spa had been renamed to Kingstone Spa in honour of the old Kingstone Market Hall. Tess was now five months old. A key figure in the history of Colchester – or Colne Ceaster – was Old King Briffa ("Father of Our Town"). When Craig saw the grave markers in the Cybersphere, he asked the Doctor to let the Guardian die; it was Craig rather than the Doctor who realised that the Guardian had been protecting the town. One of those absorbed by the Cyberform was Old King Briffa who had overcome the alien and protected his town and its children by keeping the other two Cybermen dormant. It was the personality matrix of Briffa that was ultimately transmitted into the Cybermen to destroy them.

By Draft 4 – dated Friday 28 January 2011 – Lynette and the spa storyline had been dropped along with the buggy storyline, and the baby was now five-month-old Alfie. The bus had been removed and the

also the partially converted Cyber-George and Cyber-Shona in a climax far closer to the broadcast version.

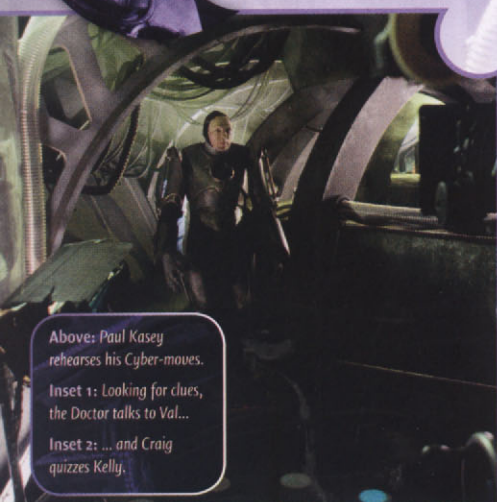
Draft 6 – dated Monday 14 February 2011 – was very close to the shooting script, but retained the old gent the Doctor met as he returned to the TARDIS, while the Doctor's CV now indicated that he has spent "Five years as PA to Anne of Cleaves." The teleport visit to the Cybership was reworked, the attack on a warehouseman was added, and Val was now demonstrating a vegetable chopper rather than running a cupcake stall. In the sequence with Amy and Rory,

it was now indicated that Amy's interest in buying a jacket was "retail therapy" after the loss of her Grandad Pond. The references to the partially converted Shona and George as Cybermen were omitted.



Above left: Design drawings for the Cyber storage unit... Above right: ... and the Cyber conversion machine; Inset 1: In early drafts of the script, it was Craig who realised that the Guardian was protecting the town... Inset 2: ... and Alfie was originally a girl.

CLOSING TIME



Above: Paul Kasey rehearses his Cyber-moves.

Inset 1: Looking for clues, the Doctor talks to Val...

Inset 2: ...and Craig quizzes Kelly.

in 1856 – had been rebranded as part of the House of Fraser chain in 2010. The only way that the BBC could use the premises without disruption to business was to record through the night after 7pm, once the staff had gone home for the day. While Karen Gillan and Arthur Darvill continued to record with Nick Hurran's Block Five crew on Episodes 10 and 11 back at Upper Boat during the day, Matt Smith spent the afternoon in dubbing at Bang from 3.40pm and then travelled over to the store where recording was scheduled from 8pm to 7am on Day 1 of Block Six (Day 120 overall). Because of the tight production schedule, there was no formal readthrough for the episode.

'Geronimo!!!' tweeted the director at 6.36pm, shortly after James Corden had tweeted, 'I'm in

Cardiff for the first day on Dr Who. We're filming all night till 8am!!!!' Speaking to Confidential about his return to Doctor Who, James said, 'It's lovely to come back to the show. It's a pleasant, unexpected surprise. I just love working with Matt really. It was a no brainer really.' Matt was similarly delighted to be reunited with James, telling BBC publicity, 'We had such fun on set; it was hard to keep a straight face when we were filming.' No babies were required for recording on this first day, with two different dummy infants standing in as Craig's son. As well as Matt and James, Lynda Baron joined the pair in the role of Val; well known for the BBC sitcom *Open All Hours* in the 1970s and

Shooting Script



Of the staff at Sanderson & Grainger, George was 'a big security man', Shona was '25, black' and Kelly was '20, white, Jafaean upspeaking accent... idle, won't do a hand's turn if she can help it'. Originally there was to be a loudspeaker voice heard throughout the store at various points of the story. In the opening scene, this announced, 'Your attention please, ladies and gentlemen, Sanderson & Graingers is now closed... Please take any purchases to the tills, thank you for your assistance.' As the Doctor recalled the missing people mentioned in the newspaper, he also gave their ages: Sheila Clark was 37, Atif Ghosh was 19, and Tom Luker was 58. The name of the fragrance advertised by Amy was simply noted in the script as yet to be decided.

As the Doctor and Craig stood facing each other in the lift, the stage directions noted that they were to be 'nose to nose, like Smith & Jones' in reference to the 'Head to Head' dialogues between Mel Smith and Griff Rhys Jones in their BBC comedy sketch show *Alas Smith and Jones* which had run from 1984.

Describing the actions of the Cybermat, the stage directions noted, 'the mouth snaps open – revealing real fangs, and the red, fleshy interior. It writhes... like a snake and in its mouth, a spark of electricity like a taser'; later scenes referred to its 'glowing red eyes [and] serrated teeth snapping.'

The Doctor's speech to Alfie ran slightly differently in this version, with him commenting after his remarks that he was crabby, 'that was crabby and snappy. And I

am so old.' Originally when fleeing from the Cybermat through the kitchen, Alfie was gripping onto the sonic screwdriver with the Doctor insisting, 'No, let go of it. It's not a toy, let go of my screwdriver! You can have a shot later.' However, Alfie then threw the sonic and it rolled along the floor, bumping into the scuttling Cybermat. Originally, after the battle in the kitchen, the Cybermat was to flick the baking tray aside, scuttle about and fix on the Doctor who said, 'No you don't!' before buzzing it with the sonic.

Although not specified in the script, Gareth Roberts decided that Sophie's surname should be Benson – the surname of a waiter who served him at Balans in Chiswick.

The script ended on the scene of the children looking at the Doctor with their recollection narratives from later in life; the sequence with River Song and Madame Kovarian did not appear in the shooting script. Gareth's original script had ended with Alfie saying 'Doctor' and the starscape appearing on his ceiling; this new ending – and the material about the fragrance advertised by Amy – was added by Steven Moffat.

The script also offered a specific chronology for many of the scenes. The story spanned three days, starting on Night 1 – a Friday – at 1755 with Sanderson & Grainger closing for the day and the Doctor arriving at Craig's front door at 1800. After their catch-up, the Doctor went back to the TARDIS at 1815. On Day 2 – Saturday – the Doctor was found working in the toy department at 1630, with the brief visit to the Cybership at 1632, Craig's interlude in lingerie at 1654 and the Doctor's glimpse of Amy and Rory at 1750. On Night 2, the Doctor captured the Cybermat at 1810 and was attacked by a Cyberman at 1823 before the group went 'back to base' at 1825. Craig went out for some milk at 2115 and returned at 2129 after which the Cybermat was defeated at 2132 and Craig fell asleep at 2230. Craig woke at 0800 on Day 3 and found the Doctor's note at 0814, heading out after his friend at 0820, and arriving at the store at 0825. Craig defeated Cyber-conversion at 0836 and he, Alfie and the Doctor departed for home at 0849, arriving in the spotless house at 0945. Sophie arrived at 0947 with the Doctor preparing for his final trip in the TARDIS at 0948.



Top left: Since leaving the Doctor, Amy (Karen Gillan) has become a model; Inset: It's not a rat, it's a Cybermat; Bottom left: George the security man (Chris Obi); Bottom middle: The Doctor and Craig in the 'out of order' lift.





Left: The Doctor sends Craig to change Stormageddon's nappy.
 Inset 2: The Doctor hides when he spots...
 Inset 1: ... Amy...
 Below: ... and Rory (Arthur Darvill), who watches his wife sign an autograph for a young fan.



"The single worst thing that could happen to a new dad is having to deal with a Cyberman invasion."

STEVEN MOFFAT

1980s, Lynda had previously worked on *Doctor Who*, singing the ballad for *The Gunfighters* (1966) and guesting as Captain Wrack in *Enlightenment* (1983). On the second floor of the store, the Doctor's toy demonstration was recorded first, followed by the Doctor, Craig and Alfie entering the lift near childrenswear, and then the Doctor talking to Val in the toy department. The radio-controlled toy helicopter demonstrated by the Doctor was provided by Colin Newman and operated by Lyn Walters, the same team who operated the Daleks. Lyn chatted to the Confidential team, explaining how the helicopter was a particularly sophisticated and sensitive model which was needed for the confined space of the Toy Town area. 'We've just broken for 'lunch'! Five hours to go until we finish! Great to be with Matt Smith though, nicest man you could wish to meet' tweeted James at 2.51 am that night.



References to the Cybermat curling up when caught in the Doctor's net were removed, but additional stage directions indicated the Doctor putting the Cybermat in a carrier bag and then later pocketing the house phone when Craig went to the shops. Small elements of the Doctor's speech to Alfie were altered, and stage directions were changed so that Craig awoke with Alfie in his arms on Sunday morning and kept him with him during these scenes.

Having rested and slept during the day, the crew members were back after closing time on Friday 4, this time with the *Doctor Who* Confidential team in tow for work in womenswear from 7pm to 6am. The first recording for the evening was the perfume department sequence on the ground floor in which the Doctor saw Rory and Amy; Arthur Darvill had not been required by Block Five that day, while Karen Gillan had been performing additional dialogue recording at Bang and then taped a scene for Episode 11 at Upper Boat in the afternoon. The shots of Craig leaving Alfie with Val and then Val trying to comfort the infant were recorded next (including the CCTV monitor shots), with twins Darcy and Jake Evans playing Alfie in shots captured over carefully monitored time periods. The closing scene of Val still believing the Doctor and Craig to be partners was recorded, along with the opening sequence of Shona offering to do Kelly's



work; Holli Dempsey played Kelly while Seroca Davis – who had appeared in *Comin' Atcha!*, *The Bill* and *Horne & Corden* – was Shona. The final scene was of Val watching the Doctor ponder where the Cybership was.

David James of *Wales on Sunday* reported on the two nights' recording over the weekend in Gavin and Stacey star Corden returns to *Doctor Who*. The next morning, *The Sun* picked up on Lynda Baron's presence in Dan Menhinnitt's piece *Who's Open All Hours*.

'Another week of night shoots with the Doctor here we come!!' tweeted James Corden at 1pm on Monday 7. Recording at *House of Fraser* ran from 7pm to 6am and again saw the Confidential team present, along with Radio 1 DJ Greg James and his production team. "Someone said to me, 'Do you want to be in a bit of *Doctor Who*?' And only an idiot would say 'no'. How could I not be interested?" recalled Greg, despite the fact that to fit this cameo into his schedule it would mean leaving London after his show to arrive in Cardiff for 7pm, grabbing dinner, heading off to location for 1am, recording his scene at 4am, catching some sleep, and then being aboard a train back to London at 8am next day to be ready for his live show. "He sent me a text saying, 'I'm coming to

Pink revisions to the shooting script were issued on Friday 4 March and were generally minor in nature. The role of a warehouseman attacked by a Cyberman while assembling a display mannequin was now made non-speaking; originally he had grumbled, "You seen this Dave, they've sent two left arms..."



Right: The Doctor and Craig go on a hunt...

Below: ... and succeed in capturing...

Inset 1: ... a Cybermat...

Inset 2: ... with teeth!



Doctor Who', said James Corden of Greg, "He's a huge Doctor Who fan."

Matt Smith had been dubbing at Bang since 4pm and then travelled to join James Corden on set for the night's work. The initial focus for recording was the ground floor and the scenes of the Doctor catching the Cybermat, and the Evans twins again played Alfie. Although a new form of Cybermat had been created for the 2010 *Adventure Game*, *Blood of the Cybermen*, a different design was crafted by Millennium FX and was derived from the face of the Cybermen, complete with tear drop holes below the eyes with Steve Hughes keen for the prop to be reminiscent of the 'facehugger' creature first seen in the 1979 sci-fi movie *Alien*. The radio-controlled Cybermat used in this scene was operated by Tim Berry of Millennium FX; this was one of three different Cybermat props, the other two being a soft version for thrashing around, and a 'hero' version for close-ups with working mouth and jaws (operated by a device like a bicycle brake). At 1am, Greg caught up with James in his trailer during a lunch break, with the guest star commenting of Steven Moffat's invitation to return to the series, "He didn't inform me that it would be two weeks



"The Cybermen are at their scariest, I think, when they're lurking in the shadows." GARETH ROBERTS

of night shoots. But if I'm honest I would have absolutely come back because I love working with Matt... I feel really privileged to be part of it." At 2am, Greg caught up with Matt in the store's make-up area and received advice on how to act in Doctor Who: "Pay attention for aliens." The DJ was bemused by BBC Wales' requests that he and his team did not take pictures of Matt Smith wearing the Doctor's new, longer coat.

After the ground floor scenes, the team then moved back to womenswear to conclude the scene where the Doctor confirmed that Craig had killed the Cybermen with 'love', and also record the sequence where Craig's attempts to question Kelly went wrong in lingerie. This saw Chris Obi joining the cast as George, while Holli completed her material. Also in this last scene was Greg James (who had previously appeared in *EastEnders* and *Hustle*), cast as a rather suspicious shopper whom the production team nicknamed 'Creepy Carlos'. The conclusion of this scene with Craig making his clumsy way away from the lingerie section was ad-libbed in various different ways by James; while none of these were used in the finished episode (which required a cutaway to the reaction of the Doctor with Val), they were later presented in Doctor Who Confidential.

Photographs taken overnight by fans had revealed the presence of both Craig's baby and the

Cybermats. Dan Menhinnitt of *The Sun* presented *Who's the daddy now, James?* on Tuesday 8 in which he commented that James was playing a dad just three weeks before his own child was due to be born. Meanwhile, Greg James had got back to his hotel at 5am, grabbed some sleep and was then woken at 7am for the train back to

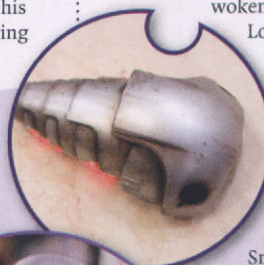
London. "I am shattered," he told listeners of his Radio 1 Show.

"It was a big night last night. Long night. Good night. I did something quite magical last night." Having teased listeners for a while, he finally explained how he had met James Corden and Matt

Smith to record a scene for a top secret night shoot Doctor Who at 4am: "Oh my God, it was the best night ever."

'And you're complaining about NIGHT SHOTS! Ohhh, you wait!' tweeted Steven Moffat to James Corden at 7.35am on Tuesday 8. Recording on the fourth and final night at House of Fraser was scheduled from 7pm to 6am and began at the back of the store for the scenes of George and the Doctor

being attacked by a Cyberman – all carefully supervised by stunt co-ordinator Crispin Layfield. The lone Cyberman was played by regular monster performer Paul Kasey who had previously played Cybermen in episodes since *Rise of the Cybermen* (2006). "People who were on the crew, and people who were in the cast, grew up being scared of them. So they still have that ability to – even though



you know the person who's inside the costume – scare you a wee bit,” Denise Paul commented on the BBC website. Dummy Alfies were used for the evening on these scenes as recording continued with the ground floor sequences of the Doctor asking Val if she had seen anything odd, and of George locking up at the start of the episode. The crew then moved outside to record the scene of Craig deciding it was safest to stay with the Doctor and the opening establishing shot of Sanderson & Grainger... with the appropriate signage erected over the House of Fraser branding.

Return of Doctor Who pet hate was the next item from The Sun on Wednesday 9 March in which the presence of the Cybermen and Cybermats was announced based on the images taken by onlookers outside House of Fraser. Meanwhile, the teams of Doctor Who and Doctor Who Confidential were setting up at a private house on Church Road in Penarth, with a unit base at the nearby Cogan Leisure Centre. The house had been found after location manager Iwan Roberts had done a letter drop asking for premises that could be used by the BBC in three or four different areas of Cardiff; he had received five or six replies out of a couple of hundred properties. Of the family at the Church Road house, the mother (Emma) had not been very keen on the idea, but the father (Richard) had persuaded her, saying that the experience would be fun for their children.

The night shoots were to continue for the week, starting with a 6pm to 3am schedule. ‘As soon as we finish filming Doctor Who tonight, me and Matt Smith are gonna drink Tigerblood and get vajazzled’ tweeted James at 7.30pm. The first night saw the main action set-piece at the home of Craig and Sophie as the Doctor saved Craig from being attacked by the Cybermat – different versions of which were provided by Tim Rose and Tim Berry of Millennium FX. This time around, twins Lucas Elliot and William Morris were on hand to play Alfie for the first part of the shoot, doubled by a dummy as appropriate for the action sequences arranged by Crispin Layfield. For the Doctor’s life-saving leap through the window, Gordon Steed doubled for Matt Smith, crashing through a replacement window installed at the rear of the property which was wide enough for a stunt performer to jump through. Because of its size, the window made by Danny Hargreaves and the Real SFX team employed toughened glass of the sort used in car windows rather than shatter glass; secreted in the base were explosive charges to send pins into the pane and shatter it just as Gordon was about to leap through it. Close-ups of Matt landing inside the house were then recorded with fake glass being thrown in behind him. The Confidential team chatted to Crispin and Danny about how their skills co-ordinated for this set-piece. In the subsequent struggle with the Cybermat, the delicate remote-controlled rodent came off badly thanks to Matt and James’ enthusiastic performances. On the first take, the Doctor’s blow to the creature was stronger than expected; ‘I’m sorry. I just really whacked it hard,’ apologised Matt as he saw the Cybermat in pieces. ‘I found most of him and was able to superglue him back together, but he’s never been the same since,’ explained animatronics operator Tim Rose of his rodent charge.

‘They have a great chemistry on screen and off,’ commented Denise Paul of her two lead actors. Matt and James’ light-hearted behaviour helped

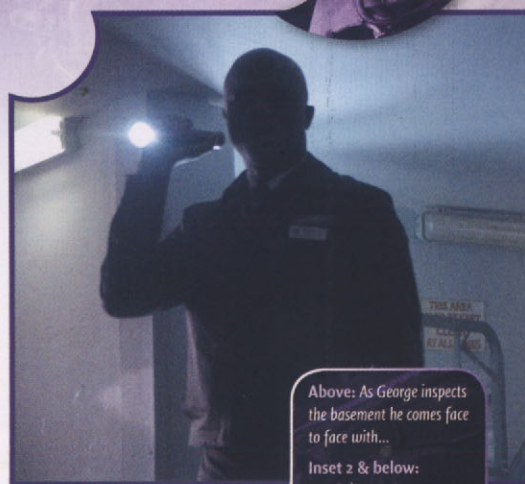
keep the crew going on the long night shoots. The pair also clowned around with a hand-held camera, making a video diary for Confidential around midnight. ‘Me and Matt one night, we lost it,’ James told Confidential as he recalled the improvised routines the pair had made in which the Doctor/Matt had terrified James by pointing out a crack in a wall, or when a small Dalek model had been used to attack various cuddly toys. The duo also discussed how they had to learn ten pages of dialogue for the next day.



‘And it’s already tomorrow,’ observed James, pointing out that it was now 5am.

Three Alfies were required for recording on Thursday 10 March at Church Road from 3pm to midnight. Isabelle and Josie James were on duty from 4pm to 9pm, with Ellis Pomeroy then pencilled in for appearances from 8pm to 11pm. Confidential was present, following Iwan Roberts for its A Day in the Life feature. The main scene of the evening was the Doctor and Craig catching up in the kitchen at the start of the episode; the kitchen of the house was actually larger than the BBC crew wanted, so the design team scaled it down to two-thirds its normal size. In these scenes,

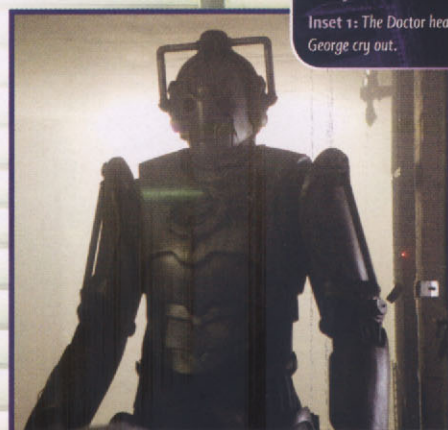
Matt ad-libbed the Doctor rapidly reading the children’s books on the table (a technique first seen in City of Death (1979) and repeated in episodes such as The Time of Angels (2010)) including Daisy’s Wild Ride by Bob Graham, a child’s first science book published in 2000. The Doctor’s arrival on Craig’s doorstep was then recorded, and the night finished



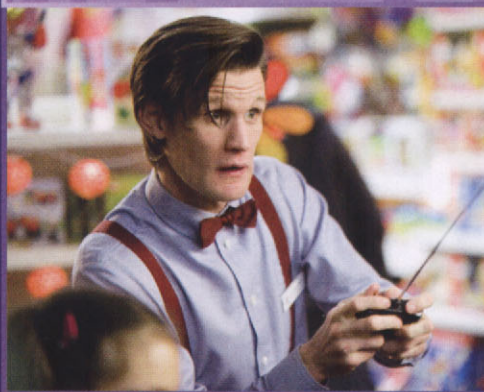
Above: As George inspects the basement he comes face to face with...

Inset 2 & below: ...a Cyberman!

Inset 1: The Doctor hears George cry out.



Connections

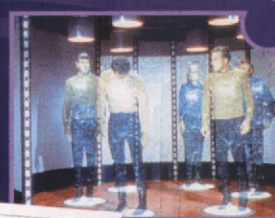


Kelly had been cross that her television went off in the middle of watching America’s Next Top Model, a reality TV show launched



Top left & inset: ‘Up, tiddly-up...’; Top right: ‘Beam me up’; Above: Kelly’s preferred TV viewing; Right: Up close and personal with a Cybermat...

in 2003 which aired in the UK on Sky Living. While demonstrating the model helicopter, the Doctor quoted part of the theme lyrics for the 1965 comedy film Those Magnificent Men in Their Flying Machines, and later commented to Craig about the inspiring emotional journey of local girl Nina who was



competing in ITV1’s Britain’s Got Talent, a talent show which had debuted in 2007. Trying to describe the teleport, Craig compared it to the transporter system seen in the 1960s US series Star Trek and used the phrase

‘beam me up.’ When the Doctor discovered that he would need to circumvent the Cybermat’s shielding, he commented to Craig ‘I have an app for that’ which was derived from Apple’s slogan to promote the versatility of the iPhone with specialist downloadable software applications.



Connections



Closing Time was a sequel to *The Lodger* and so featured the characters of Craig Owens and his girlfriend Sophie; since the earlier story, Craig had moved from his ground floor flat on Aickman Road and the couple were now living on Sheckley Street (named after one of Gareth's favourite writers, offbeat American science-fiction author Robert Sheckley in the same way that in *The Lodger*, Aickman Road had been named after the English supernatural writer Robert Aickman), were still based in Colchester, and were the parents of a baby boy called Alfie (known to himself as Stormageddon, Dark Lord of All). Mention was made of Craig's mate Sean from the earlier story, and also of the crisis-prone Melina who had been referred to in *The Lodger*. Craig recalled elements of his earlier encounter with the Doctor – most notably how innocent people had been killed and also the fake storey to the Aickman road house.

The Cybermen had first appeared in *The Tenth Planet* (1966) and most recently featured in *A Good Man Goes to War* earlier in the 2011 run; as in *A Good Man Goes to War*, these Cybermen did not have the Cybus logo on their chests, although their design was otherwise similar to that introduced in 2006's *Rise of the Cybermen*. The Cybermen aimed to turn Craig into their Cyber Controller – a rank introduced

in *The Tomb of the Cybermen* (1967) and seen for this new schism of Cybermen from parallel Earth in *The Age of Steel* (2006). The phrase "You will be like us" had also been used by the Cybermen in *The Tomb of the Cybermen*, while their emotional inhibitors had been pointed out by the Doctor in *The Age of Steel*. When finding the door leading down to the Cybership, the Doctor commented on it being made from disillium-bonded steel; the Scope in *Carnival of Monsters* (1973) had been made from molectic-bonded disillium.

The story also reintroduced the

Cybermats for the first time in many years; the silver rodents had been seen in *The Tomb of the Cybermen*, *The Wheel in Space* (1968) and *Revenge of the Cybermen* (1975) as well as being referred to in *The Almost People* and featuring in the animated *Adventure Game*, *Blood of the Cybermen*. When the Doctor said, "not a rat, it's a Cybermat," this was a line from the 1976 novelisation *Doctor Who: The Revenge of the Cybermen*.

In much the same way that he had looked in on his companions when he was nearing the end of his regeneration in *The End of Time* (2009/10), the Doctor decided to drop in on Craig Owens the day before he died. When the Doctor said of Craig's house, "Oh, you've redecorated – I don't like it," he was repeating a phrase which – in his second incarnation – he had previously used about the TARDIS interior in *The Three Doctors* (1972/3) and UNIT HQ in *The Five Doctors* (1983). As in *A Good Man Goes to War*, the Doctor's special gift with languages meant that he could 'speak baby', and as with *The Lodger*, the Doctor was shown to be lost when

it came to social conventions, but also a very popular fellow in the workplace with his colleagues. When looking at Yappy the robot dog in Toy Town, he commented that it was "Not so much fun as I remember" with reference to his own robot dog Kg seen regularly from *The Invisible Enemy* (1977) to *Warriors' Gate* (1981). As with *The Girl Who Waited* and *The God Complex*, the Doctor was resigned to the fact that his presence put those around him in danger and recalled the Teselecta saying "Silence will fall when the question is asked" in *Let's Kill Hitler*; he knew from the Teselecta's files when he was to die and knew that it was 'tomorrow' – indicating that, for him, almost 200 years had passed since *The God Complex* as he was 1103 when he died as opposed to 909 as stated in *The Impossible Astronaut*.

The slogan for the Petrichor perfume advertised by Amy – 'For the girl who's tired of waiting' – referred to the Doctor's description of her as "the girl who waited" in episodes such as *The Eleventh Hour* and *The Big Bang*; the name Petrichor – the smell of wet dust – had been one of the key words and sensations which Amy had used to telepathically activate the TARDIS' doors in *The Doctor's Wife*.

In setting up the fatal events seen at the start of *The Impossible Astronaut*, the Doctor announced that he was going to America, was seen to take some of Sophie's TARDIS blue stationery and was given his Stetson hat by Craig. Similarly, River Song was seen to be researching eyewitness accounts of the Doctor as part of the studies she had begun at the end of *Let's Kill Hitler*, only to be captured by Madame Kovarian and the clerics who had manipulated her childhood in *A Good Man Goes to War*, and then placed inside the modified NASA spacesuit seen in *The Impossible Astronaut*. More lines from the nursery rhyme used in *Night Terrors* were also heard.



Top left: An awkward moment between the Doctor, Craig and Sophie; Top right: Craig was hoping for a quiet weekend; Middle left: The Cybermats in *The Tomb of the Cybermen*; Middle right: Kg; Inset 1: Craig and Sophie's new home; Bottom left: The Cyber Controller from *The Tomb of the Cybermen*; Right: The novelisation of *The Revenge of the Cybermen*.



Left: The Doctor investigates the basement of Sanderson & Grainger's...

Inset 1: ... and is 'chopped' by a Cyberman!

Inset 2: The Doctor is locked out of the house with Stormageddon...

Below: ... while Craig battles the Cybermat inside.



"It's lovely to come back to the show. I just love working with Matt. It's a no-brainer really." JAMES CORDEN

on schedule with the Doctor trying to convince himself not to investigate the flickering street lamp as he returned to the TARDIS; arrangements had been made with the council to have somebody turn up to turn the street lights on and off as required.

The third day at Penarth was scheduled from noon to 11pm, with the Confidential team again in attendance. The first scenes of the day were outdoors with the Doctor departing with the Cybermat early on Sunday morning, and also the sequence of the Time Lord wearing his new Stetson, and preparing for his last trip in the TARDIS. The team then moved inside the cleaned and repaired kitchen for the Doctor telling Craig about his trip to America. Following this came the other Sunday morning scenes of Craig and Alfie with four infants on set: first William Morris, then Jake and Darcy Evans, and finally Lucas Morris on call until 10pm.

During breaks in recording, Matt and James were now making a fuss over the babies and singing songs to them whenever they had a spare moment. Tim Rose of Millennium was again present with his performing Cybermats for the scenes of the Doctor at work in the kitchen in the evening, and the night

wrapped with Craig assuring himself that he could cope for the weekend... just before he received an unexpected visit from an old friend.

Confidential was on duty again at Penarth on Saturday 12 March when recording chez Owens was scheduled for 11am to 8pm; William Morris was first up on the day's Alfie rota through to 4pm, with Jake and Darcy Evans overlapping with him from 2pm to 7pm. Work began in the living room with Craig waking to Sophie's voicemail, and then falling asleep as the Doctor talked. Following a pick-up shot of the kitchen door blowing in the wind, work switched to the hallway and stairs with the Doctor heading aloft in search of the strange life-form. The team was now joined by Daisy Haggard to reprise her role of Sophie. The scene of Sophie leaving for the weekend was recorded, along with Craig's return from the shops with milk the following evening; Daisy also taped Sophie's dialogue for the voicemail.

Monday 14 March was the final day at Church Road and wrapped up the scenes at Craig's house between 8am and 7pm, with the Confidential team present. The schedule began with pick-ups of the Cybermat attack set-piece, followed by Sophie's arrival home on Sunday morning and Craig seeing his spotless living room. The remaining scenes were all those set in Alfie's room, with William Morris, Ellis Pomeroy, Isabelle James and Josie James taking it in shifts to play the youngster. While Matt Smith was



recording upstairs, another splinter unit under director Jeremy Webb recorded a cutaway scene for 2|entertain's DVD release downstairs in the living room with James Corden and Daisy Haggard. The Confidential team took the chance to chat with the mother and grandmother of the James twins about their appearance in the episode, with Roz James noting that she had been giving tips on childcare to father-to-be James Corden.

Photos from the Penarth shoot fuelled stories from the tabloids on Tuesday 15. ...and Smith must score declared The Sun, which ran shots of Matt Smith keeping warm with a football kick-around between shots, while Wendy Fuller of the Daily Mirror penned the similarly-themed Dr Smith and James Corden have a kick around on the Dr Who set which also displayed the Doctor in his Stetson. The South Wales Echo also ran a picture of Matt in the Doctor's new costume.

The crews of both Blocks Five and Six were at work at Upper Boat on Tuesday 15; Karen and Arthur worked with Nick Hurran in Studio 5 while Steve Hughes' team set to work from 8am to 7pm in Studio 6. The team from Confidential was present for the day alongside journalists from the Radio Times, Total TV Guide, TV Choice, Sunday Express, DWM and the BBC website. The focal set for the day was the Cybership which had been dressed with the modified cryogenic capsules from A Christmas Carol which now had Cybermen faces placed inside them. The brief teleport visit to the ship was recorded first –



Below: The Doctor takes drastic action to save Craig.

Inset 1: The Doctor reprograms the Cybermat.

Inset 2: Craig leaves Alfie in the care of Val.

Right: The Doctor is taken prisoner by the Cybermen.



featuring a dummy Alfie – following which work began on the climactic scenes of the imprisoned Doctor and his heroic rescuer. Choreographer Ailsa Berk drilled the Cybermen performers in mechanised movement from 11am, with Tim Rose operating the repaired Cybermat prop. Millennium FX also provided the team of Lauren Wellman, Alex Wathey and Karen Spencer to prepare the Cybermen for action. By now, very few of the Cybermen costumes constructed in 2005 for *Rise of the Cybermen* were still in a usable state, and those which did exist were in a poor condition... fortunately commensurate with the script requirements. For Cybermen seen in the background, basic rubber Cyberman costumes made for the 2010 *Doctor Who* Live arena tour were employed.

Work on the climax aboard the Cybership continued from 8am to 7pm in Studio 6 on Wednesday 16, with the cast posing for publicity photographs and James Corden chatting to the Confidential team. Crispin Layfield supervised all the action moves for the set-piece which was also



“We had such fun on set; it was hard to keep a straight face when we were filming.” MATT SMITH

witnessed by Gareth Roberts who was visiting the set with his *Sarah Jane Adventures* co-writer Clayton Hickman. After wrapping on *Doctor Who*, Matt Smith attended a publicity session for the BBC Two film *Christopher and His Kind* which was due to transmit that weekend.

James Corden's final day on set was Thursday 17 March as Block Six drew to a close. Recording was scheduled from 8am to 7pm starting in Studio 6 with a sequence of the Doctor slipping down the muddy tunnel towards the Cybership, after which insert shots of the Cybermen's heads exploding were taped on the Cybership itself. The team then moved to Studio 2 – where the department store lift cubicle had been erected – and recorded all the lift scenes with a dummy Alfie. After this came more pick-up shots, this time in the toy department, before the scenes with the Doctor and Craig in the changing rooms area were taped during which James Corden ad-libbed Craig's line “Don't have a go at me just cos I don't know the names.” Matt Smith was then released at 5.30pm to go for ADR work at Bang.

Additional material for Episodes 7 and 12 was recorded at Upper Boat on Sunday 20 March. Once Julian Simpson had directed his pick-ups for Episode 7, Steve Hughes took over as director through to 7pm to record the scenes of Shona in

the changing room area and also the attack on the warehouse man in the stock room, along with pick-up shots of the Cybermat prop.

In real-life, James Corden became a dad on Tuesday 22 March when his wife, TV producer Julia Carey, gave birth to Max.

Close-up shots of Craig in the Cyber conversion machine – with Alex Williams doubling for James Corden – were recorded by a second unit helmed by producer Marcus Wilson on Wednesday 6 April during work for Episode 8 (Block 7A). Then the following day, the closing sequences with River Song were recorded by Steve Hughes, again directing a second unit. This time the venue was Hensol Castle in the Vale of Glamorgan where the scenes in the library and of the submerged

River Song (performed against a green screen) were taped from 10.30am before Steve handed over to Jeremy Webb and Richard Senior to record material for their episodes.

In addition to Alex Kingston and Frances Barber reprising their roles as River and Kovarian, Isabelle and Josie James were also

available for insert shots of Alfie during the day, while Kate Walshe and Bethan Kate Harris of Millennium ensured that the Silents looked suitably scary. Further pick-ups of baby Alfie in the arms of Val were recorded at Upper Boat by *Doctor Who* Confidential on Thursday 21 April; these comprised shots of Isabelle and Josie James in the arms of Christine Patterson who was standing in as Val.



Editing



After the Doctor explained to Craig how Alfie thought of himself as 'Stormageddon', the Time Lord continued, "Don't worry, they all choose names like that. You should eavesdrop on a nursery some time. It's like a hell's angels' convention." "You know what he's saying?" exclaimed Craig as the Doctor revealed that he spoke baby. When Craig pointed out that the Doctor didn't just pop in to say hello, the Doctor maintained, "I said I would." "You were lying – I've been in your head, remember?" retorted Craig, recalling their mental link in *The Lodger*.

The start of the scene at the rear of the department store following the escape from the lift was cut. As the Doctor scanned the sky with his sonic, Craig asked, "What are Cybermen?" "They were people," explained the Doctor, "But they 'enhanced' themselves with machine parts. They want to make everyone like them, and they're everything I've ever hated... There it is, still trying to signal. Directly above us, geostationary orbit. But why, what are they doing? Taking people from a shop? A shop, why a shop? What's it got to do with the lights going out? And why am I asking you?" After Craig had insisted that the Doctor always won and the Time Lord smiled recalling the past, Craig added,

"And you're gonna need help, you always do." The next scene was dropped as well. Set in the stock room, this featured a young warehouseman assembling a male display mannequin as the Tannoy voice announced, "Good afternoon, ladies and gentlemen, just a reminder there is currently 35 per cent off all items with the silver star..." A shadow fell across the warehouseman as he was chopped by a Cyberman and the dummy head rolled along the floor... while the Tannoy continued, "Sanderson & Grainger – we give high prices the chop!"

When the Doctor originally asked Val about having noticed anything unusual, he added, "Anything about this shop?" "Where d'you want me to start, Doctor?" replied Val, "I mean, Pat Carter in the canteen, what is she thinking with that hair?" "Yep, anything more sort of mysterious?" clarified the Doctor, "Anybody acting strangely?" "Well..." began Val as she launched into the rumours about Don Petheridge snogging Andrea Groom.

After Craig saw the Doctor's note

on his fridge, a couple of short scenes were cut. The first was of a desperate Craig on the telephone in his kitchen:

"Sean – please, pick up, I know I said don't pick up, will one of you pick up!!! I need you to look after Alfie – Sophie's mum's not answering, Jen's not answering, please!!! Look, it's the Doctor, he's come back – he's an alien – and there's other evil aliens in a spaceship above Sanderson's in town – and oh God what does this sound like?" Meanwhile, in the lift at the store, the Doctor stood with his sonic in one hand and the Cybermat in the other, "Here goes,

Bitey – you get ready – Cybership – going up!" he said as he sonicked the panel. There was a clink and the lift started descending, causing him to exclaim, "Going down?" As Val

entered the store on the basement floor, she originally saw the lift operating and commented, "Oh, they've finally got that working again then. Morning." When the Doctor raced for the changing rooms, the bemused Val said, "I don't understand the modern world."

Seeing the tunnel of mud and rock leading down from the back of the changing cubicle, the Doctor originally ruminated to the Cybermat, "From their spaceship, which any reasonable person, Bitey, would assume was up in space like most spaceships, hence the name spaceship, and not in fact actually – under the shop all along... Nothing to say, no 'anyone would have made the same mistake, Doctor, don't blame yourself?' Worst. Companion. Ever." Entering the tunnel, he continued, "Right, the Cyberman climbed up so I shall climb down." However, he slipped and emerged from the bottom of the tunnel in a muddy, filthy heap, gasping "Geronimo."

When Craig burst into the Cybership impressively wielding the bar-code scanner, he originally shouted, "Oi, Cybermen! Let him go! Or I fire!" "Craig – no! Get out of here!" called the Doctor. "You said they were in space!" exclaimed Craig. "I say a lot of things!" replied his friend as the first Cyberman advanced on Craig. After Craig destroyed the ship's systems, in the chaos the first Cyberman said, "Help – us... it hurts – please..." to which the Doctor replied, "I'm sorry."

"I'm definitely writing to the council..." was Val's comment as she heard the muffled explosion beneath the store. After the Doctor rushed off to the amazement of Val, Craig explained to her, "That's what he does." "Run to him, Craig. Take him in your arms," insisted Val. "... yeah, okay," agreed Craig.



Inset 1: The Doctor discovers a secret tunnel... Bottom: ... which leads to the buried Cyberman ship; Top left: With the Doctor held captive by the Cybermen... Top right: ... it's up to Craig to come to the rescue, armed with a bar-code reader; Inset 2: The Doctor speaks 'baby'.

CLOSING TIME

Right & below: Craig is chosen to be converted...

Inset 1: ... into the new Cyber Controller.

Inset 2: The Cybermen are defeated by an overload of emotions.

Greg James was host to Matt Smith when the actor guested on his Radio 1 programme on Thursday 5 May. A total of 24 cues for the episode were then recorded by a 17-piece band led by Everton Nelson from 2pm to 5pm at Studio 3 of Angel Studios; these were then mixed through to midnight. For the scene of the Doctor talking to Val at the department store, the background music was *Techno Fan* by the alternative pop group the Wombats; this came from the album *This Modern Glitch* released in April 2011 and was issued as a single in June 2011. As with *A Good Man Goes to War*, regular Cyberman voice artiste Nicholas Briggs recorded their dialogue in post-production.

"There was no title for ages," recalled Gareth Roberts of his new episode. "We called it *Carry-On Lodging* or *The Lodger II*. We did try to think of something with 'Lodger' in but they were rubbish. Three Cybermen and a Baby worked when there were three Cybermen, but after they became six it went out the window. Clayton Hickman and I came up with a list of titles with a 'shop' theme – like *Everything Must Go*. Clay came up with *Closing Time* which was the one Steven and I liked the best." *The Last Adventure* had also been considered as a title for the episode, referring to the Doctor's impending demise in Episode 13. Although Karen Gillan and Arthur Darvill only appeared briefly in the episode – and indeed Arthur had no dialogue – the actors still retained their billing status in the opening titles.

Following the transmission of *The God Complex* on Saturday 17 September, a text interview with Gareth Roberts was made available from the BBC website to promote *Closing Time*, along with a video interview with Denise Paul recorded at BBC Cymru's new Roath Lock production facility two days earlier.

Sunday evening on Radio 4 saw the début of a new comedy sketch show: John Finnemore's *Souvenir Programme*; this included the tale of one James Treadwell, a boy whose life-long ambition was to be the

man who makes the noise of the TARDIS for Doctor Who and who worked hard to carve out a career in television to allow him to offer Russell T Davies the chance to revive the series in 2003.

"I am the Doctor. I work in a shop now. Here to help," was selected by the Radio Times as the Moment of the Week on Tuesday 20 September. *Closing Time* was promoted by a one-page article entitled *The odd couple* in which Gareth McLean chatted to Matt Smith and James Corden at Upper Boat. Mark Braxton's Pick of the Day for Saturday was *Closing Time* – illustrated by a shot of the Doctor held prisoner by the Cybermen – and he enthusiastically described the episode as 'part buddy caper; part domestic sitcom and utterly magical Doctor Who.' Three Doctor Who Confidential videos were also released: Up late with James Corden and Matt Smith, James Corden and the Dalek and Matt Smith prepares a Portrait.

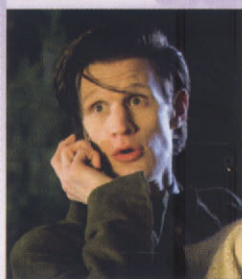
In his Radio 1 show on the afternoon of Wednesday 21, Greg James revealed the details of his time on the Doctor Who set back in March and presented his interviews with Matt and James before announcing that he would be playing a "perverted shopper" in that Saturday's adventure; "Even with me in it, it's a great episode," he assured listeners. To tie in with this, another video of Greg and James on set from Doctor Who Confidential was also made available. The following night in the USA, a rather charming homage to Doctor Who appeared on *Biology 101*, the third season début episode of NBC's comedy *Community*; pop culture junkie Abed Nadir fell in love with a low-budget British sci-fi show which had been on air since 1962 and was entitled *Inspector Spacetime*. ("This is the best show I've ever seen in my entire life.") Another new Confidential video from the BBC website on Friday 23 saw director Steve Hughes promising "some scares, some laughs and a lot of male bonding" in Saturday's episode plus a new video with Denise Paul in which she described *Closing Time* as "massively moving"; by now, preview clips were available showing the Doctor talking to Craig and his son in the kitchen and the Doctor talking to Val about strange goings-on. Also on Friday 23, the BBC One drama *Casualty* became the first programme to start production at Roath Lock after its move from Bristol, with Doctor Who announced as relocating in time for the official opening in March 2012.

The BBC One game show *Epic Win* featured a Doctor Who-related round when broadcast at 5.30pm on Saturday 24 September; recorded on Sunday 1 August, this saw North London Doctor Who fan Emrys Matthews attempting to name monsters from the series from the sound of their deaths in the show hosted by comedy actor Alexander Armstrong (the voice of Mr Smith in *The Sarah Jane Adventures* and then working on the Doctor Who Christmas Special). However, he only managed to correctly identify two out of a Quark, from *The Dominators* (1968); a Cyberman from *Silver Nemesis* (1988); the Empress of Racnoss from *The Runaway Bride* (2006); a Sontaran from *The Time Warrior* (1973/4); and a Silurian from *Cold Blood* (2010). Doctor Who then aired in an extended 50-minute slot from 7.10pm opposite *All Star Family Fortunes* on ITV1, with Doctor Who Confidential's *Open All Hours* screened from 8pm to 8.45pm on both BBC Three and BBC HD (and repeated on BBC HD at 1.30am the next morning). Once again, overnight



Left: The Doctor goes shopping!

Below: Craig tries to convince Val that he and the Doctor aren't actually an item.



"There was no title for ages. We called it Carry-On-Lodging or The Lodger II." GARETH ROBERTS

figures indicated that while Doctor Who had been the most watched show of the night for the BBC, it had marginally been beaten by ITV's quiz show. However, when the final ratings for the week were accumulated, *Closing Time* had been seen by over a million more viewers than *All Star Family Fortunes*.

Following transmission, a series of extras relating to the episode appeared on the website including a comparison of the Cybermat attack to the original storyboard sequence. In the press reviews that followed, Gavin Fuller of the *Daily Telegraph* saw *Closing Time* as 'the most overtly comedic episode of this, and many other years', Dan Martin of *The Guardian* was concerned about the portrayal of the Cybermen

but saw the pairing of the Doctor and Craig as 'turning into a fun annual tradition' and Neela Debnath of *The Independent* felt presenting the Doctor with children 'was an interesting change of pace' while 'the final scenes of the episode were classic Doctor Who: terrifying yet fascinating to behold.'

The transmissions from BBC America and SPACE retained the variant title sequence with narration from Amy, and following the broadcast of *Closing Time*, BBC America viewers could see Matt Smith's appearance as a guest on the first television edition of *The Nerdist* (pre-recorded during his visit to the USA in July). BBC America also issued *Doctor Who Insider* Ep 12: *Best Companion Ever?* on Tuesday 27 September; this saw Matt Smith and executive producers Beth Willis, Piers



Wenger and Steven Moffat commenting on the latest encounter between the Doctor and Craig. "I like the episode because it's sort of like *Three Men and a Baby* in space," noted Matt, adding, "I've not laughed as much as I do with James on set. He's just wonderful."

Because of Formula 1 coverage, there was no Sunday repeat of *Closing Time* on BBC Three, although it was screened on Friday 30 September at 7pm, followed by a shortened version of *Open All Hours* at 7.45pm. By the end of *Closing Time*, the threat posed by upgraded humanity was again defeated by the emotions of humanity, as Steven Moffat pointed out on *Doctor Who Confidential*: "It's fatherhood that destroys the Cybermen. That's the real story. It's the Doctor Who version of a new father bonding with his son." **DWM**

Closing Time

by GARETH ROBERTS

CAST: Matt Smith *The Doctor* and Karen Gillan *Amy Pond*, Arthur Darvill *Rory* with James Corden *Craig Owens*, Daisy Haggard *Sophie*, Alex Kingston *River Song*, Frances Barber *Madame Kovarian*, Seroca Davis *Shona*, Hollie Dempsey *Kelly*, Chris Obi *George*, Lynda Baron *Val*, Paul Kasey *Cyberman*, Nicholas Briggs *Voice of the Cybermen*.

UNCREDITED: Melody Brain, Lucy Faircloth, Lucy Harvey, Marsha McLeod, David Ulett, John Walker, Tim Reid, Sion Price, Meg Mossemeneer, Emma Meneses *De La Oliva Passers*; Isabelle James, Josie James, Ellis Pomeroy *Alfie*; Ikay Agui *Toy Department Worker*; Keiron Doney, Jessica Johnson, Charlotte Nolan, Alex Ranahan *16 Year Olds*; Alison Ball, Paul Bogle, Ollie Bryan, Hayley Griffiths, Jane Harding, Howell Jones, Emily Pike, Keith Rose, David Ulett *Shoppers*; Joel Buoucher, Morgan Miles, Katie Gear, Jun Wong, Chantelle Jade Leung *Children*; Ian Hilditch *Warehouse Man*; Antonia Forrest, Charlotte McGrane, Tanya Ong, Stephanie Tucker *Perfume Counter Workers*; Alistair Sanderson *Security Guard*; Melody Brain, Lucy Faircloth, Lucy Harvey, Marsha McLeod, David Ulett, John Walker, Tim Reid, Sion Price, Meg Mossemeneer, Emma Meneses *De La Oliva Passers*; Dean Anderson, Trish Dichler, Mandy Floodpage, Cleo Jarvis, Iestyn Jones,

Simon Pengelly, Karen Poolman, Kate Powell, Dave Rapley, Val Rapley, Milton Reid, Maria Vujanovic, Jeff Williams, Ian Wilson, Gwen Wright, Caro Zaliskys, Greg James *Shoppers*; Ellie Cursio *Little Girl*; Marina Baibara *Parent*; Maria Honeker *Womens Wear Staff*; Frank Baker, Jan Baker, Bex Gibbs, Dennis Gregory, Andrea Griffiths, Channon Jacobs, Richard Knott, Ying Qin, Gwion Ap Rhisiart, Matthew Rosser, John Sinclair, Leona Sutherland, Brian Tahr *Shoppers*;

Jake Evans, Darcy Evans *Alfie*; Lucas Elliot Morris, William Morris *Alfie*; Gordon Seed *Stunt Double for The Doctor*; Matthew Doman, Kevin Hudson, Adam Sweet, Richard Tunesi *Cybermen*; Alex Williams *Double for Craig*; Christine Patterson *Double for Val*; John William Carter, Ellie Rose Morgan Pirie, Chantelle Evans *Children*; Harrison Larnier Main, Jamie Hill *Silents*; Chester Durrant, Jon Davey *Clerics*.
* Not in finished programme.

FIRST BROADCAST (BBC ONE / BBC ONE HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>Closing Time</i>	24 September 2011	7.10pm-8pm	45'05"	6.93M (20th)	86

REPEAT BROADCAST

EPISODE	CHANNEL	TRANSMITTED	TIME	RATING	AI
<i>Closing Time</i>	BBC Three	30 September 2011	7pm-7.45pm	0.36M	87

The
Wedding of
River Song

"I JUST TOLD YOU MY NAME"

Atop Area 52, the Doctor asks Amy and Captain Williams to join him in a wedding ceremony with River Pond.

THE DOCTOR: Now, River. I'm about to whisper something in your ear. And you have to remember it very, very well and tell no one what I said. (River – barely trusts herself to nod. The Doctor seems to take a breath – then leans in, whispers in her ear. Leans back from her again. River stares at him. Almost seems to peer at him) I just told you my name. (He releases the tie, steps back from her) There you go, River Song. Melody Pond. You're the woman who married me. (River: still can't speak. The Doctor, now so formal) And wife, I have a request. This world is dying, and it's my fault, and I can't bear it another day. Please help me. (On River: So in love, still not bowing to the inevitable) There's no other way. (River takes the biggest breath in the world. Readies herself)

RIVER SONG: Then you may kiss the bride.

(And the Doctor is stepping forward, taking her in his arms)

THE DOCTOR: I'll make it a good one.

RIVER SONG: You better.

From *The Wedding of River Song* by STEVEN MOFFAT



“E”verything you thought was going to be the case probably is,” confirmed writer Steven Moffat of his series climax on *Doctor Who Confidential*. “It was River in the spacesuit. There’s two of her on the beach, but – hey – it’s a time travel show, that’s easy enough for us. River is now off to kill the Doctor as we’ve sort of known ever since we heard those lines [about killing “a good man”] in *Flesh and Stone*. We’ve sort of known that the best man River’s ever known had to be the Doctor. So – she’s off to kill the Doctor.”

Months before he had written the main script for Episode 13 of the 2011 series, Steven Moffat had known that he needed some additional elements to be recorded during the USA shoot for Episodes 1 and 2 in Block One. The mysterious ‘Scene X Ep 13’ was added to the recording schedules for Friday 19 November, and as producer Marcus Wilson recalled on *Doctor Who in America*: “Just before we

flew out [Steven] handed us a couple of pages and said, ‘Oh, could you shoot this extra scene for me?’ We’re looking and going, ‘We don’t understand this Steven.’ He said, ‘You will!’ This material, recorded by the American crew working under the direction of director Toby Haynes, comprised dialogue between the Doctor and River Song – shown as the inhabitant of the NASA spacesuit – at the lakeside which would only be revealed to the viewers in Episode 13, but fit into the chronology of the Doctor’s death in Episode 1.

Steven’s script for Episode 13 was written from late February 2011 alongside visits with his sons to the *Doctor Who Experience* in early March. During the writing process, Steven recalled in the *Radio Times* that his wife – television producer Sue Vertue – asked him of the finale, “What happens?” When

he frowned, she added, “In one sentence. Quite a short one.” Steven thought hard and replied: “The Doctor goes to his certain death – and it doesn’t work out as well as he expected.”

Things not being as expected were core to the script, particularly with regards the chaos of time having stopped because of River’s actions in not killing the Doctor. Speaking of the fixed point in time being momentarily diverted on *Confidential*, Steven commented, “River being River just decides not to do it... There’s a huge time explosion. Everything goes mental.” Describing the effect of this on *Doctor Who Insider*, he added, “It’s not like time stops, it’s a time traffic jam. The Doctor is the epicentre of this time explosion. He’s the one thing that’s still ageing while everything else is jammed to this one



PRODUCTION

Fri 19 Nov 10 Lake Powell, Page, Arizona, USA (Lakeside)
Mon 4 Apr 11 Upper Boat Studios: Studio 5 – Teselecta – Command Bridge
Thu 7 Apr 11 Hensol Caste, Hensol, Vale of Glamorgan (Nursing Home)
Thu 14 Apr 11 Mir Steel, Corporation Road, Newport (The Docks of Calisto B/ Drinking Den/Wrecked Space Ship/News Studio Greenscreen)
Fri 15 Apr 11 Mir Steel (Wrecked Space Ship/ Chess Pit 47)
Sat 16 Apr 11 Upper Boat Studios: Studio 6 – Lakeside – Greenscreen; Studios 1+2 – Teselecta – Gantry/The TARDIS
Mon 18 Apr 11 Upper Boat Studios: Studio 5 – Labyrinth of Skulls/

Chamber of Skulls/Corridor
Tue 19 Apr 11 Upper Boat Studios: Studio 5 – Chamber of Skulls/ Greenscreen; Studio 6 – Skull Pit – Greenscreen
Wed 20 Apr 11 Upper Boat Studios: Studio 6 – Area 52/Big Room
Thu 21 Apr 11 Upper Boat Studios: Studio 6 – Area 52/Big Room/Senate Ceiling – Greenscreen
Fri 22 Apr 11 Cardiff City Hall, Civic Centre, Cardiff (Buckingham Senate Corridor/Senate Room)
Mon 25 Apr 11 Dyffryn Gardens, St Nicholas, Vale of Glamorgan (Winston Churchill’s Office); St Mary Street/Wharton Street, Cardiff City Centre (Traffic Lights/ TV Shop); Glamorgan Building, King Edward VII Avenue, Cardiff (Ext Buckingham Senate); Upper Boat Studios: Studio 5 – Newsreader

Tue 26 Apr 11 Bute Park, Cardiff (Hyde Park); Archer Road, Penarth (Amy + Rory’s Kitchen + Back Garden)
Wed 27 Apr 11 Upper Boat Studios: Studio 6 – Chamber of Skulls; Studio 5 – Roof of the Pyramid
Thu 28 Apr 11 Upper Boat Studios: Studio 6 – Area 52/Big Room; Studio 2 – Pyramid/Corridor
Fri 29 Apr 11 Upper Boat Studios: Studio 5 – Train; Studio 2 – Pyramid/Corridor
Sat 30 Apr 11 Upper Boat Studios: Studio 2 – Pyramid/Corridor/ Chamber Ceiling/Corridor Ceiling; Studio 6 – Area 52 Computer Screens/ Creamscreen

RADIO TIMES

Sat 1 Oct 11 *The Wedding of River Song*: By the shores of Lake Silencio in Utah, the Doctor knows that only his death can save the universe.

THE WEDDING OF RIVER SONG

Prequel



Steven Moffat's script for DW11-2: Prequel to Episode 13 was issued on Tuesday 19

April – the same day as that for the Episode 8 'Prequel'. This showed sequences set inside Area 52, some via surveillance cameras; the time was shown frozen, the marines



checked that the Silents were secure in their tanks, and River was then seen wearing an eye patch in the main room... while the soundtrack was the Tick Tock rhyme first heard in *Night Terrors*. The shot of River in the main room of Area 52 was recorded at the end of work on the set on Wednesday 20 April, while

the material with the Silent and the marines was taped by a second unit helmed by Marcus Wilson on Friday 29 April in Studio 2. The finished item ran to one minute 14 seconds and concluded with the legend: 'The Doctor's Date With Destiny... Saturday, 01.10.11, BBC One'.

CAST: Alex Kingston *River Song*, Marnix Van Den Broeke, Jamie Hill, Harrison Larner *Main Silents*, Matthew Doman *Anderson*; Luke Grahame *Slater*, Fern Duncan, Frances Encell *Voices*.



The reason for this was that the much-loved actor Nicholas Courtney – who had played the Brigadier – had died on Tuesday 22 February, and Steven wanted to mark the passing of both the character and the performer behind him who had last been seen in the role during 2008 in *The Sarah Jane Adventures*. A scene in which the Brigadier's death would be confirmed to the Doctor was written in place of a formal 'In Memory' caption at the start of an episode. "It didn't feel right to have a caption for him on *The Impossible Astronaut*," explained Steven on the episode commentary. "It should be part of the story. The fact that there's a lot of eye-patch action in this story is also a tribute to one of Nicholas Courtney's favourite stories." Here Steven was referring to *Inferno* (1970), in which Nicholas had also played Lethbridge-Stewart's fascist parallel world alter-ego... who famously sported an eye-patch.

The narrative would also wrap up numerous elements of River Song's story, a tale which had been told to the viewers out of sequence. "I don't find it that complicated," commented Steven on *Confidential*. "I've never found River Song's timeline that complicated. She just has the adventures broadly-speaking in reverse order to the Doctor."

In publicity and interviews for the series, Steven Moffat was to suggest that the Daleks were being given a rest and would not appear in the 2011 series.

"I lied through my teeth," he admitted on the episode commentary, "As if we'd ever make a series of *Doctor Who* without a Dalek in it!" The Dalek was however an unexpected element for the writer, as he explained on *Confidential*: "I didn't know I was going to write the Dalek scene until 20 seconds before I did write the Dalek scene... Here's this year's Dalek, lying on its side." The story was originally to take the Doctor straight to the chess match against Gantok. "Visually the most boring thing in the world," said Steven of the game, noting that chess had never really taken off as a mass spectator sport. As such, he wanted to do an exciting *Doctor Who* version of chess, played out in a pit with a decadent audience eager to see a Viking get electrocuted.

"It was a mad idea. I liked it,"

Steven said. "When else do I get to write this?"

Some later changes to the script included the addition of a scene in which the Doctor would change from his soothsayer garb into his usual attire while on board the train with Amy;

this was necessary in order to have the Doctor wearing his bow tie for the wedding ceremony as opposed to remaining in his Roman robes. Another late change was Amy's killing

of Kovarian which executive producer Piers Wenger had felt was not strong enough punishment for the character. In response, Steven determined to make this very cruel, with Amy killing the helpless woman in cold blood. "She's doing something that the Doctor would never do specifically because the Doctor's not in that room," commented Steven on *Confidential*. "Amy is face to face with the fact that she's completely capable of that. And would she have been that girl if she'd never met the Doctor?"

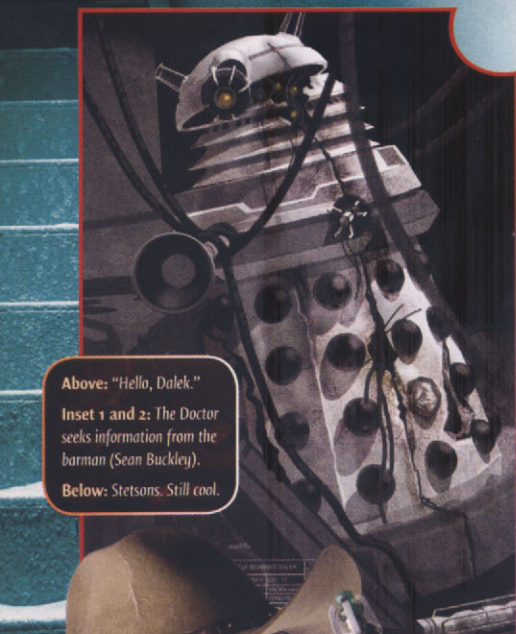
In production, Episode 13 was to form a block of its own – Block 7B – and was to be directed by Jeremy Webb who had helmed *The Curse of the Black Spot* in January/February. The first material that Jeremy directed for Episode 13 was all the shots of Captain Carter in command aboard the *Teselecta* which – for convenience of cast and set – were

chaotic heartbeat of history." For the actual time at which history was forever stuck at, Steven was inspired by a dummy teaser which had appeared in *Doctor Who: The Brilliant Book 2011* published in September 2010: '502 but never 503' became the eternal present of 5.02pm. Part of the time chaos allowed a return from the Doctor's old friend Charles Dickens – as seen in *The Unquiet Dead* (2005) – and in turn a chance for Steven to play with the concept of his own 2010 *Doctor Who* Christmas Special inspired by Dickens' work: "A Christmas Carol as a Christmas Special. I love that!" he told *Confidential*.

The narrative would again see the Silents – introduced in *The Impossible Astronaut* and *Day of the Moon* – as the main antagonists, working alongside Madame Kovarian who had featured heavily in *A Good Man Goes to War*. However, the use of human servants for the Silents introduced a new requirement in the script – the concept of memory patches worn to override the memory-wiping properties of the Silents. "Obviously the Silents need that," explained Steven on *Confidential*. "They've got to have servants. It's no use if you're a memory-proof creature to say 'Would you go and fetch me a coffee...' And then that person wanders off and never comes back! So in order for the Silents to get some admin done back at the office, they require eye drives."

As it turned out, the memory patches would take the same form as the eye-patch worn by Madame Kovarian, and also served as a suitable tribute to mark the passing of another key *Doctor Who* figure. One important element which was worked into the script was a reference to the character of Brigadier Lethbridge-Stewart, a long-time associate of the Doctor's who had first appeared in the series as far back as 1968.

Above: "Hello, Dalek."
Inset 1 and 2: The Doctor seeks information from the barman (Sean Buckley).
Below: Stetsons. Still cool.





Left: The Doctor just blends in at the bar on Calisto B...

Below: ... as he waits to see Gideon Vandaleur (Niall Greig Fulton).

Inset 1: A blast from the sonic reveals Gideon's secret...

Inset 2: ... he's really the Teselecta, once again commanded by Carter (Richard Dillane).



"The best man River's ever known had to be the Doctor. So – she's off to kill the Doctor." STEVEN MOFFAT

scheduled along with all the character's other scenes in Episode 8. As such, Jeremy worked with a second unit at Upper Boat on Monday 4 April, recording Carter's dialogue on the Command Bridge alongside material for Episode 8 on a day when most of the regular cast members were released early to go to London for the series launch.

After a day spent recording on Episode 8, the readthrough for Episode 13 was conducted at 7pm on Wednesday 6 April in the meeting room at Upper Boat Studios. "We were so desperate to get this script," commented Arthur Darvill of Episode 13 on the BBC website, describing it as "A brilliant piece of writing from Mr Steven Moffat."

A number of cast members would be rejoining the Doctor Who team for roles great and small in the episode. Frances Barber was Madame Kovarian, having featured in *A Good Man Goes to War*, which had been recorded in January. Also back from this episode was Simon Fisher-Becker as what remained of the blue-skinned entrepreneur Dorium Maldovar. Simon – a considerable Doctor Who fan – was delighted to discover at the readthrough that he had the final line of the series. Ian McNeice would be reprising his role as Winston Churchill – now Emperor Winston Churchill – which he had originated in *Victory of the Daleks* (2010) and *The Pandorica Opens* (2010) in August/September 2009, while Richard Hope would feature fleetingly as the

Silurian Dr Malokeh, a character first seen during the 2010 series in *Cold Blood* recorded in November 2009. The main Silent – as in the first two episodes of the 2011 series – was to be played by tall actor Marnix van den Broeke, while Simon Callow would be glimpsed as Charles Dickens, the role he had played in *The Unquiet Dead* back in



September 2004. The other returning cast member was writer/actor Mark Gatiss, only his involvement was more secretive in this, his first notable role since playing Professor Lazarus in *The Lazarus Experiment* (2007) in October 2006. Cast

in the role of the chess player Gantok, it was soon clear that his heavy-featured prosthetic would make him unrecognisable. His appearance was also similar to the late American actor Rondo Hatton, whose brutish features (caused by a disorder of the pituitary gland) had seen him appear in various films including the role of the Hoxton Creeper in the 1944 Sherlock Holmes movie *The Pearl of Death*. As such, it was decided that Mark would be credited as 'Rondo Haxton'; Mark also asked only to have the script pages for his scene as Gantok, so that he would not learn the resolution of the series in advance.

The nursing home scene with the nurse informing the Doctor of the Brigadier's death was recorded by Jeremy Webb using a second unit



which was taping material for three episodes at Hensol Castle on Thursday 7 April. This was the last day of work on Episode 7 (ie Block 7A) before cast and crew were stood down to allow for the US promotional tour. Matt Smith, Karen Gillan and Arthur Darvill flew out to New York on Thursday 7, attended a signing at Barnes & Noble on Friday 8, and then an advance screening of the series' debut in Manhattan on Monday 11. Meanwhile, back in the UK, the shooting script for the untitled Episode 13 was formally issued on Monday 11.



While most of the cast and crew returned to the UK mid-week, Karen Gillan remained in the USA until the weekend, recording an appearance on *The Late Late Show* in Los Angeles on Wednesday 13 April. As such, she was unavailable for recording on the first two days of Block 7B. Pink revisions to the scripts were made on Thursday 14 and were generally of a minor nature, omitting the CGI shots of Vegas 12 and the Doctor's view of Cairo from the train, as well as clarifying that in the final scene the Doctor was 'in his tweeds... He's back to normal – no grey hair, no beard.'

Recording on the block began on Day 148 of the overall shooting schedule: Thursday 14 April. Work for the first two days was scheduled for 8am



Below: "That's why they call it live chess!" Production designs of the Doctor and Gantok's unusual chess tournament.

Right: Gantok ('Rondo Haxton') leads the Doctor into the Seventh Transept.

Inset 1: Gantok gets upset at being beaten at chess...

Inset 2: ... but comes to a chilling end in a pit of living skulls!



to 6.40pm and was conducted at the industrial venue of Mir Steel in Newport; first featured in *Journey's End*, the steelworks had been used various times by the Doctor Who team since March 2008, most recently in July 2010 for *A Christmas Carol*. The BBC Wales team was told to keep within the areas specially marked for filming at the plant, with the drinking den exterior at the docks of Calisto recorded first, followed by the scenes inside the emporium itself. Special effects photographs of Matt Smith and Niall Greig Fulton – who was playing Gideon – were also taken for the zoom shots required to be shown inside the Teselecta during the episode. At the same time, a second unit recorded the brief appearance of Charles Dickens against a green screen, with Simon Callow reprising his role from *The Unquiet Dead*. The day then concluded in the wrecked spaceship, with the Doctor as seen from the Dalek's point of view.

The team from BBC Three's *Doctor Who Confidential* was present for recording at Mir Steel on Friday 15 April, starting with the rest of the Doctor's confrontation with a Dalek; Colin Newman was on hand to operate the distressed remote-control prop from *Victory of the Daleks*. The team then moved sets to Chess Pit 47 where the Doctor played against Gantok, with 'Rondo Haxton' having been transformed into the alien by Neill Gorton, Rob Mayor and Karen Spence of Millennium FX from 6.30am that morning. The spectators were made up by many of the regular supporting artists from the series, all in outrageous, decadent garb. "To see the men with wigs and eyeliner on was really good fun,"



"I always suspected that there was unfinished business, and how right I was!" IAN MCNEICE

commented third assistant director Heddi-Joy Taylor-Welch on *Confidential*, while the BBC Three crew captured a chat between Matt and Mark between takes.

Alex Kingston, Karen Gillan and Arthur Darvill rejoined the crew on Saturday 16 April when two units were recording at Upper Boat from 8am to 7pm. The main unit began work in Studio 6, recording all the close-up dialogue between the Doctor and River at Lake Silencio against green screen for insertion into the existing Utah material, some of which no longer fitted the rest of the scene. After this, Alex went to join the second unit working on material for Episode 8. Matt Smith and the main unit then moved to Studios 1+2 to record the shot of the Doctor inside the Teselecta eye on the gantry (the set having been held over from Episode 8), and also all the scenes of the Doctor in the TARDIS with Dorian's head box; for this, Simon Fisher-Becker delivered Dorian's dialogue out of camera shot. Karen Gillan and Arthur Darvill then joined Matt Smith from the second unit to record the new closing scene to the Mark Gatiss-scripted episode (ie *Night Terrors*) on the TARDIS set.

Two units were again recording on Monday 18 April at Upper Boat, where work was scheduled from 8am to 7pm for the first four days. The *Confidential* crew was also present to see work on

the skull-filled labyrinth and chamber constructed in Studio 5. The main problem posed by this set was for the production design team to locate a sufficient number of prop skulls for dressing; in total there were about 600, mainly lightweight vacuum formed items, but about 30 heavy-duty ones were placed on rods manipulated through the corridor's wall. The sequence of Gantok falling into the pit and the Doctor collecting Dorian's box was recorded. Gantok's demise saw Mark Gatiss falling through a hole in some green felt atop a gantry under the supervision of effects designer

Danny Hargreaves, while further greenscreen work was employed for the Dorian material, having Simon Fisher-Becker seated in a small green tent with his head in the wooden box. Meanwhile, Karen and Arthur were working on Episode 8 material with director Richard Senior.

The final scene of the episode – and the 2011 series – was largely recorded on Tuesday 19 April in the skull chamber, with Matt in his tweed outfit, after which the actor went to change. The morning also saw the taping of the effects shots as Gantok fell through the floor and perished in the skull pit; Crispin Layfield was the stunt co-ordinator for this sequence with Nic Goodey doubling for Mark Gatiss. The *Confidential* team was again present, though Arthur, Karen and Alex were all busy



THE WEDDING OF RIVER SONG

Shooting Script



Please can we take extra care not to divulge the contents of this script and to maintain security', read the cover of the untitled shooting script for DW11-2 Episode 13. The stage directions opened by describing 'The city skyline. The Gherkin, other soaring buildings – we're up high among them, all glittering and mighty under a perfect blue sky... Then the chuff chuff of a steam train, a blast of smoke, and now, passing right in front of us, seemingly in mid-air, is a Victorian steam train! Panning with it now. We see the rail track – a proper rail track suspended among the buildings. As we pan: other rail tracks, sweeping and looping among the skyscrapers, like monorails in a sci-fi city – but with steam trains! We're drifting up now. A traffic jam of hot air balloons – not just a few, hundreds. A grid-work of them, like they're organised, following roadways in the sky! As we move closer, we see that the balloons don't carry baskets, but what look like cars without wheels. Now something swoops down past us – too fast for details, but it's like a huge, leathery bird.' Charles Dickens was to appear on 'a breakfast show (an actual one, if we can arrange it), a cheery couple are doing an interview' and the script noted that the interviewee was 'Charles Dickens (played by Simon Callow, in our continuity)'. Churchill's office and the Senate Room were described as 'a jarring mix of Whitehall and I Claudius' and it was originally planned that the caption after the opening titles would read 'Deep Space' rather than 'Earlier...'. There was a particular emphasis given to the Doctor's garb during the episode; in the early stages it was noted that the flashbacks should show him wearing his Stetson and 'his green coat' commenting that 'this is the Doctor on his last day – a little Clint Eastwood' while later on it was noted that the clothes Amy gave the Doctor aboard the train were his 'tweeds and bow tie'.

At the bar, the Doctor was specified as reading the magazine *Knitting for Girls* (as in the deleted sequences for *The Beast Below*; "I've been trying to get that magazine in for ages," commented Steven Moffat) while Father Gideon Vandaleur was described as 'imposing, sinister... lowering his hood to reveal his face, an eyepatch over one eye'. At the Chess Pits of Vegas 12, Gantok wore 'a futuristic Viking helmet... a plump, scared looking oaf, in jewellery, a big sheepskin jacket, and a horned helmet. The spoiled brat son of a future Viking. But also, he has an eyepatch, exactly like Kovarian's... His hand [is] in a cumbersome gauntlet.' Originally, during the game, the Doctor took out his notebook from his jacket and handed it to his opponent with a particular page open.

The Labyrinth of Skulls was described as 'stone walls, roots tangling through splits in the rock – an Indiana Jones corridor' with reference to films such as *Raiders of the Lost Ark* (1981). Sections of the script relied upon material from previous episodes or earlier in the same episode, and this was delineated clearly as the writer noted – after the Doctor handing the envelopes from the Teselecta – 'From now on, all already shot material – whether for ep 1, or ep 13 – will appear in bold. The new material augmenting it, will be normal'; the material lifted from *The Impossible Astronaut* included the delivery of the letter to Amy, River in Stormcage, the desert road reunion, and the fateful events at the lakeside. At this point, it was known that an early version of the revised lakeside scene had been recorded in Utah, and it was suggested that only selected



lines would need to be recorded against a greenscreen and dropped in.

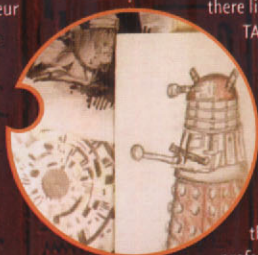
Originally, it was Amy who gave orders during the assault on the Senate. Once aboard the train, the script specified the links with Amy's past: 'As [the Doctor] speaks the light from the window is illuminating the wall behind him. It is covered in hand-drawn sketches, pinned there like notes on a board. The TARDIS, Daleks, Smilers, Weeping Angels, Silurians, the Dolls – all the monsters [Amy]'s encountered... He staggers to his feet, bringing more drawings into shot – a sketch of the Doctor himself (not professional level – like a fiercely motivated amateur), a few of an insanely handsome man we don't recognise – various depictions of familiar scenes from episodes.' During the journey to Area 52, the Doctor looked out of a window and saw 'a spectacular vista under a setting sun. They're in a Victorian steam train on a rail swooping through the air, above Cairo. In the distance, we can see the railways curving towards, and directly into, a brand new Egyptian Pyramid. The Pyramid has an American flag painted on one side.' 'A Victorian steam train on a skyrail heading for an American pyramid in Ancient Egypt,' commented the Doctor.

The main control room in Area 52 was described as 'the equivalent of the one we saw the Doctor trapped inside in *Day of the Moon*, but this time it's an Egyptian tomb. There are pillars, stone walls covered in hieroglyphics – but also jeeps and arc lights and marines and modern military hardware. This is the nerve centre of a top-secret military unit... and again, there are signs (DO NOT APPROACH THE PRISONER and DO NOT INTERACT

WITH THE PRISONER) but this time they are in a dual-language – English and hieroglyphics.' Of the Area 52 staff, Dr Kent was originally male and described as 'a white-coated scientist'. Of River Song's appearance, the stage directions specified, 'She's smart business gear – but in proper naughty River style.' During the assault on the main room in Area 52, the Silent originally said to Rory, 'You are in pain. Pain is weakness. Pain makes you ours.' The nursery rhyme was described as 'the singing voices from Mark's episode' with reference to *Night Terrors*.

For the scene in Amy and Rory's garden, River Song was 'wearing her clothes from the end of *Flesh and Stone*'. This sequence originally ran differently; after Amy told River that the Doctor was dead, River replied, "Oh, then. Interesting." Amy shot a look at her, saying, "Yeah, then. Not completely okay with it, actually." "So we haven't had the conversation yet?" asked her daughter. "Which conversation?" asked Amy. "Oh, mother – he's not really dead you know," said River, taking Amy's hand. After Amy had observed that River was still running around with younger versions of the Doctor, her daughter asked, "Isn't there a question you want to ask me?" "What question?" asked Amy. "You saw him whisper in my ear," remarked River, "Don't you want to know?" "His name?" replied Amy, "Okay, what was his name?" "I don't know," explained River, "Maybe I will some day, I hope so – but I don't know yet. That's not what he whispered."

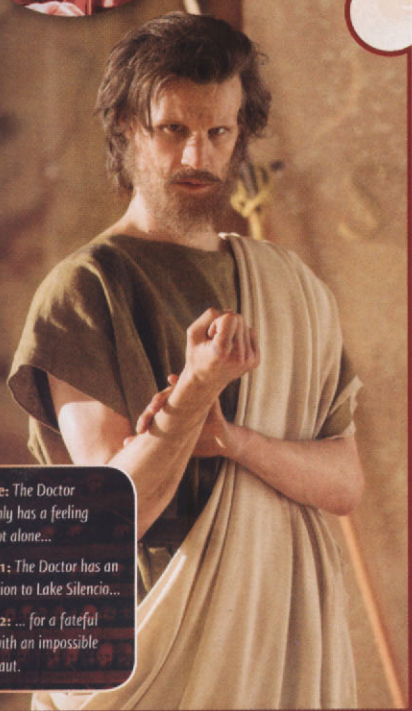
In the confused chronology caused by River's actions, most of the events in the present took place at 5.02pm on 22 April 2011.



Top left: The Soothsayer has a date with Emperor Winston Churchill (Ian McNeice); **Top right:** The Doctor considers a new hobby; **Inset 1:** Do not feed the flying pests! **Inset 2:** Amy's monster sketches; **Right:** Gantok.



THE WEDDING OF RIVER SONG



Above: The Doctor suddenly has a feeling he's not alone...

Inset 1: The Doctor has an invitation to Lake Silencio...

Inset 2: ... for a fateful date with an impossible astronaut.

undertaking dialogue recording at Bang during the day. In full blue-skinned make-up, Simon Fisher-Becker then recorded all the close-ups of Dorium in his head box using a special rig and a greenscreen. Matt then went to join the second unit on the TARDIS set to record material for Episode 8. Shortly before work concluded that night, shocking news came through to the team at Upper Boat. Elisabeth Sladen – who had played the Doctor's companion Sarah Jane Smith first in 1973 and was still starring in *The Sarah Jane Adventures* – had died earlier in the day from cancer at a hospice in London. Because Elisabeth and her family had decided to keep her illness a private affair for the two months since diagnosis, the news was a terrible shock to most of the cast and crew who were unaware of the reasons behind the temporary deferment of recording on the new series.

were outnumbered; also, Dr Kent was now female. The BBC crew was still shocked by the news about Elisabeth Sladen which had broken the previous evening, and Marcus Wilson informed them that the transmission of the new series debut *The Impossible Astronaut* that Saturday would be dedicated to the memory of the much-admired actress. A statement from Matt Smith – who had worked on *The Sarah Jane Adventures* the previous year – said, "What struck me about Lis was her grace. She welcomed me, educated me, and delighted me with her tales and adventures on *Doctor Who*. And she also seemed to have a quality of youth that not many people retain as they go through life. Her grace and kindness will stay with me because she had such qualities in abundance and shared them freely. I will miss her, as will the world of *Doctor Who* and all the

Doctors that had the good pleasure to work with Lis Sladen and travel the universe with Sarah Jane." Recording for the day was conducted in the main control room of Area 52 in Studio 6 (another adaptation of the White House set from *The Impossible Astronaut*), covering the early scenes

Blue revisions to the script were issued on Wednesday 20 April, expanding the dialogue during the assault on the Area 52 room with regards Captain Williams saying the Silents

Connections



The view of the alternative, chronologically-jumbled London featured the Gherkin, the striking tower block located at 30 St Mary Axe; completed in 2003, this had been seen to shatter in *The Christmas Invasion* (2005). A newspaper stand announced that the War of the Roses was entering its second year; this was the title

given to a series of English civil wars between 1455 and 1485 which saw fighting in the House of Plantagenet by the houses of Lancaster and York (represented by red and white roses). Victorian writer Charles Dickens appeared on *Breakfast*, the live BBC One morning programme which had been on air since



October 2000. Buckingham Senate was a combination of Buckingham Palace (the London home of the British Monarchy since 1837) and the Roman Senate (a political institution founded in ancient Rome around 753BC which became an advisory council to the emperors). When the Doctor discussed the scenario of a man with a terrible, dangerous secret to Winston Churchill, the Emperor's response was that he would destroy that man if necessary; this tied into the apocryphal tale that during the war Churchill had often quoted Benjamin Franklin's comment, 'Three men can keep a secret only if two of them are dead.' The Doctor considered saving



the Dodo, a flightless bird from Mauritius which was extinct by 1700. He also thought of joining the legendary 1960s pop group the Beatles; the group had formed under this name in August 1960 and ultimately comprised Paul McCartney, John Lennon, Ringo Starr and George Harrison prior to their split in April 1970. Dorium was keen to maintain his use of Wi-fi, the wireless connection to the Internet in common use from the start of twenty-first century. The time corruption meant that Winston referred to music as downloads rather than records, although downloads would not become commonplace until 40 years after his death in 1965. River Song also referred to her manipulation of American President John F. Kennedy who took office in 1961 and was assassinated in November 1963.



Top left: Emperor Winston Churchill; Top centre: The Dodo; Top right: The Fab Four could have been the Fab Five; Above left: The Gherkin; Above right: The War of the Roses; Inset: Charles Dickens; Right: Dorium Maldovar (Simon Fisher-Becker).



Left: The Silents are in residence at the Area 52 pyramid. Don't look away...

Below: Concept artwork for Area 52, housed in the Great Pyramid of Giza.

Inset 1: Pond, Amelia Pond. Special agent boss lady.

Inset 2: Captain Williams brings the Doctor up to speed.

"In order for the Silents to get some admin done back at the office, they require eye-drives."

STEVEN MOFFAT



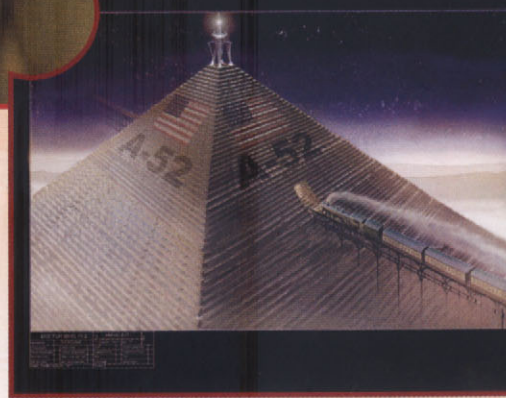
up to the main attack and also including the shot of the eye-patched River for the episode's 'Prequel' scene. Frances Barber returned again as Madame Kovarian, having recorded the material at the end of Episode 12 a couple of weeks earlier, and the other cast member now realised how disorientating wearing an eye-patch could be as they donned the eye drives that Frances had already become accustomed to in her role.

The Silents' attack on the party in Area 52 formed the main subject of recording on Thursday 21, with the Doctor Who Confidential team present along with a publicity team representing BBC America. Steven Moffat was also on set for what he described as "a very exciting moment." Crispin Layfield supervised the stunt work, while tall stuntman Marnix reprised his Silent role from some months earlier; his first work was with a green screen unit which recorded the shot of the ceiling full of aliens in the Senate. Choreographer Ailsa Berk was present to arrange the specific movements of the Silents for the day, while Kate Walshe and Tim Berry of Millennium FX handled the Silent prosthetics. Armourers Liam Burne and Guy Marner were also on hand to supervise the use of firearms during the battle scene. "I came here this morning thinking I might be using two small fake guns. And they're like, 'No, actually

you're going to fire a full-on machine gun.' So - oh my God!" said Karen Gillan as she was instructed in the use of the weapon outside the stages that morning; the machine gun was a real one which Liam had modified to fire blanks for use on film and television productions. "Nothing says 'I love you' more than a machine gun," quipped Arthur on Confidential. At the end of the day's recording, Matt Smith also paid tribute to Elisabeth Sladen with the Confidential crew, which was assembling a special programme in memory of the actress for transmission on the CBBC Channel that Saturday.

The BBC Wales team gave a friendly 'hello' to the Confidential crew when they arrived on location at Cardiff City Hall the next morning; this venue at the Civic Centre was available for recording for the day from 7.30am to 7.30pm and offered a chamber that was perfect for the Senate Room in which the Doctor spoke to Emperor Churchill. A team from BBC Learning was also on set to record material for educational purposes from this day through until Tuesday 26. Ian McNeice

reprised his role as Churchill, and was again made up as the wartime Prime Minister by Neill Gorton of Millennium FX. "I always suspected that there was unfinished business, and how right I was!" the actor told Confidential enthusiastically, "Winston is back! Which is what I always wanted." While on his previous appearance, the actor had



shaved his head to have the Churchill hairpiece fitted, he was unable to do so this time, as he was also making Doc Martin for ITV1 in which he appeared regularly as Bert Large. To allow Ian to keep his hair he was fitted with a bald cap which took additional preparation time. Marcus Wilson also found time to discuss production that day with the BBC Three crew. Following the recording of the corridor sequence with the Soothsayer being brought in, all the Senate Room material was put onto tape. As with earlier episodes in the run, Matt Smith was back wearing a false beard (and also a wig) as the soothsayer. For the entry of the marines led by Amy, Crispin Layfield supervised the action elements with a padded Andy Merchant doubling for Ian McNeice. Meanwhile, Frances Barber concluded her work on the series with ADR work at Bang that morning.

Saturday 23 April saw the début of the new series on BBC One, with The Impossible Astronaut launched as part of the BBC's Easter Bank Holiday schedule. Steven Moffat featured as a guest on Graham Norton's Radio 2 show at 11.30am. My Sarah Jane, with tributes from Elisabeth Sladen's friends and colleagues, was then broadcast on CBBC that evening.

Green script revisions for Episode 13 were issued on Sunday 24 April and comprised a revised version of the dialogue between Amy and River in the back garden at the end of the episode (with an added emphasis on Amy's feelings about killing Kovarian) as well as a new sub-scene to this of Rory joining his wife and daughter. This change made better





Right: Silence will fall from above.

Below: River and Dr Kent (Emma Campbell-Jones) hold Madame Kovarian (Frances Barber) captive.

Bottom: The trap is sprung.

Inset 1 & 2: River Song and Captain Williams.



sense of River having a reason to visit Amy, and assure her that the Doctor was alive, easing her killing of Kovarian.

The main unit took in three venues during recording on Monday 25 April. At 8am, work was set to start at Dyffryn Gardens in the Vale of Glamorgan which had last been used the previous month for sequences in *The Girl Who Waited*. This time, the crew was to use the interior of Dyffryn House which was available as Winston Churchill's office through to ram. The scenes of the hirsute Doctor were recorded first, after which Matt Smith was released to return to Upper Boat and work with the second unit; work then continued with Dr Malokeh examining Churchill. Karen Spencer of Millennium FX administered the Silurian prosthetics previously worn by Richard Hope for *Cold Blood*. The crew then relocated to central Cardiff to record shots of a Roman chariot stopped



"The eye-patch action in this story is a tribute to one of Nicholas Courtney's favourite stories." STEVEN MOFFAT

at the traffic lights on St Mart Street, close to the House of Fraser department store where Episode 12 had been recorded a few weeks earlier; the centurion was played by Jake Cox of the Gerard Naprois and the Devil's Horsemen stunt team who also provided the chariot and two horses, while three cars and drivers were sourced by the BBC. Work wrapped by 6pm with the establishing shots of Buckingham Senate which was the exterior of the Glamorgan Building on King Edward VII Avenue in Cardiff.

Meanwhile, back at Upper Boat, a second unit was recording from 10.30am to 7.30pm. The bulk of the day was spent on the Episode 8 'Prequel', an insert for Episode 4, and then the Punchdrunk TARDIS scenes for *The Crash of the Elysium* featuring Matt Smith as the Doctor and – in some unused material – Alex Kingston as River Song. Matt also taped material for the interactive event on the redressed Teselecta set with director Steve Hughes. A shot of Dorium's box against a green screen with a hand double for the Doctor had been recorded first thing in the morning. Visiting the set from 4pm to 7pm was a crew from major American network NBC. NBC's *Today* show was undertaking an initiative called *Anchors Abroad* to broadcast stories from around the world, and its journalist Meredith Vieira was going to be in the UK during the week in the lead-up to coverage

of the royal wedding of Prince William and Kate Middleton that Friday. In keeping with cameos from broadcasters such as Paul O'Grady in recent series, Meredith was offered the opportunity to play an American newscaster in Episode 13 in a move which would earn *Doctor Who* some exposure on a highly-rated network programme in the US; she had performed similar cameos in shows like *30 Rock*.

Meredith met up with two Cybermen between the stages at Upper Boat, talked to Alex Kingston and was shown around the TARDIS by Matt Smith before Richard Senior directed her green screen cameo appearance in Studio 2.

On Tuesday 26 April, it was announced that Matt Smith was being nominated for the BAFTA Award of Best Actor for his role as the Doctor. Apart from dubbing at Bang from 5pm, Matt was not required for recording that day which was scheduled later than usual in order to allow an authentic night-time setting for the concluding scenes in Rory and Amy's garden. Taping began at 2pm in Bute Park in Cardiff; this venue had been used in *Doctor Who* since *Daleks in Manhattan* in November 2006 and most recently featured in *The Time of Angels* recorded in September 2009. The area doubled for London's Hyde Park in the sequence of the Pterodactyls swooping down on the children. The team then relocated to a new unit base at Stanwell School in



Connections



Victorian writer Charles Dickens – as seen in *The Unquiet Dead* – was seen on a breakfast television programme discussing his forthcoming “Christmas Special” which would feature ghosts from the past, present and future; this was implied to be his 1843 novella *A Christmas Carol*, which had provided the inspiration and title for the 2010 *Doctor Who* Christmas Special.

Wartime British Prime Minister Winston Churchill – as seen in *Victory of the Daleks* and *The Pandorica Opens* – reappeared in the confused simultaneous histories as Caesar, leader of the Roman Empire. The Doctor had been previously confined to the Tower of London in instances referred to in *The Sensorites* (1964) and *The Impossible Astronaut*. Churchill was tended to by a Silurian doctor, Malohkeh, who had featured in *Cold Blood*; the Silurians had first appeared in *Doctor Who and the Silurians* (1970) and were seen most recently in *A Good Man Goes to War*.

Churchill and River both referred to Queen Cleopatra – Cleopatra VII, the final pharaoh of Egypt who died in 30BC – who had apparently met the Doctor judging by previous comments in *The Masque*

of *Mandragora* (1976) and *The Girl in the Fireplace* (2006).

The nursery rhyme which pervaded the episode’s soundtrack had been introduced in *Night Terrors* and was heard again at the end of *Closing Time*. The Doctor wore his Stetson as given to him by Craig in *Closing Time* and sported prior to his ‘death’ in *The Impossible Astronaut*. The Doctor encountered a disabled Dalek; his arch enemies had first appeared in 1963, while this was one of the new paradigm of Daleks, introduced in *Victory of the Daleks* and last seen in *The Big Bang* (2010). The shape-changing Teselecta justice robot and its commander, Captain Carter, had been introduced in *Let’s Kill Hitler*, and references were made to the earlier events in Berlin. The barman in the den on Calisto B was a red humanoid of the same race seen in episodes such as *New Earth* (2006) and *The End of Time*.

Gantok worked for the Silence, the sect first mentioned in *The Eleventh Hour* (2010) and seen in *The Impossible Astronaut*, *Day of the Moon* and *Closing Time*. Dorium Maldovar had first been seen in *The Pandorica Opens* and was then beheaded by the Headless Monks at *Demons Run* in *A Good Man Goes to War*; as a result, he was now just a head in a box. The Teselecta had indicated that the core belief of the Silence was that “Silence will fall when the question is asked,” in *Let’s Kill Hitler*. The Doctor used the method of placing tally marks on his arms to record his glimpses of the Silents as his companions had done in *Day of the Moon*. The events of the episode rose to a climax concerning the Doctor’s apparent

death at Lake Silencio in Utah as seen in *The Impossible Astronaut*; this was now defined as being a still point, from which it was easier to create a fixed point (a concept introduced in *Utopia* (2007)).

As in his previous incarnation, the Doctor was thinking of a farewell tour akin to that seen in *The End of Time* (2009/10) as he approached death; this was continuing his actions after his visit to Craig in *Closing Time*. He considered that Liz the

First – ie sixteenth-century ruler Queen Elizabeth the First – was waiting to elope with him; the ‘virgin queen’ relationship with the Doctor had previously been hinted at in *The End of Time* and *The Beast Below* (2010) after she had seen him in *The Shakespeare Code* (2007). She had also been seen in *The Chase* (1965). The Doctor also thought of helping out with the homework of Rose Tyler, his former companion seen regularly from *Rose* (2005) through to *Doomsday* (2006). Captain Jack

Harkness – introduced in *The Empty Child* (2005) and later the main character of the spin-off series *Torchwood* – was considered with regards his stag parties; Jack had apparently been married several times with the main references being in the *Torchwood* episodes *Something Borrowed* (2008) and *Children of Earth* (2009).

The Doctor learnt of the death of his old friend Alistair Gordon Lethbridge-Stewart; the character had first appeared as Colonel Lethbridge-Stewart in *The Web of Fear* (1968) as a regular army officer, but by *The Invasion* (1968) had become a Brigadier in charge of the British branch of UNIT and as such worked alongside the Doctor in stories from *Spearhead from Space* (1970) to *Terror of the Zygons* (1975) and then making appearances after his retirement in *Mawdryn Undead* (1983), *The Five Doctors* (1983) and *Battlefield* (1989). Brigadier Sir Alistair Lethbridge-Stewart had last appeared in *Enemy of the Bane* (2008) in *The Sarah Jane Adventures*, but in *The Poison Sky* (2008), *The Wedding of Sarah Jane Smith* (2009) and *Death of the Doctor* (2010) had been noted



Top 1: The Doctor with his beloved Stetson; Top 2: The original visit to Lake Silencio in *The Impossible Astronaut* (2011); Top 3: Charles Dickens (Simon Callow) on the sofa; Top 4: Amy in *The Day of the Moon* (2011); Top 5: Elizabeth I in *The Chase* (1965); Above left: *Victory of the Daleks* (2010); Above right: *Cold Blood* (2010); Inset: Captain Jack Harkness (John Barrowman).

THE WEDDING OF RIVER SONG



◀ as being in Peru. In *Battlefield*, the Doctor had indicated that the Brigadier should rightfully die in bed – not in action.

The Doctor's invitations – as seen in *The Impossible Astronaut* – were delivered in Sophie's blue envelopes taken in *Closing Time*, and the Doctor was keen to avoid crossing his own time stream as he had on previous occasions such as *Day of the Daleks* (1972) and *The Three Doctors* (1972/3).

Talking to Amy in her office, the Doctor reminded her of the crack in her bedroom wall as she grew up in Leadworth as seen in *The Eleventh Hour* and commented that her long-term exposure to this was making her immune to temporal changes.



Amy's sketches included the Cyberhead and a one-armed Cyberman from *The Pandorica Opens*, the Pandorica (in which she was seated) from *The Pandorica Opens* and

The Big Bang, an Ironside Dalek from *Victory of the Daleks*, the TARDIS, a ventriloquist's doll from *The God Complex*, the sonic screwdriver, a Silurian from *The Hungry Earth*, a Smiler from *The Beast Below*, a Saturnyne vampire from *The Vampires of Venice*, her first meeting with the Doctor in *The Eleventh Hour*,

Rory and a Roman Centurion from *The Pandorica Opens*, a Weeping Angel from *The Time of Angels*, and herself in pirate garb with a cutlass from *The Curse of the Black Spot*. Amy also had model TARDISes of the sort seen in *The Eleventh Hour* and *Let's Kill Hitler*. The Doctor used one of his favourite

phrases, "Geronimo!" – as established in *The End of Time Part Two* (2010).

Rory's alter-ego was Captain Williams, and the United States' Area 52 was a variation on Area 51 which the Doctor had found himself imprisoned in during *Day of the Moon*. When the Doctor met River Song in the control room, he greeted her with the phrase "Hi, honey. I'm home!"

to which River responded "And what sort of time do you call this?" This replicated the dialogue between the couple aboard the TARDIS in *The Big Bang* which spoofed old-fashioned American sitcoms. River noted that she had used her hallucinogenic lipstick – introduced in *The Time of Angels* – on President Kennedy, while there were references to Madame Kovarian taking Amy and Rory's baby from them and raising her in *A Good Man Goes to War*. River called the Doctor "Sweetie" as she had done since *Silence in the Library* (2008) and the Doctor asked her why she always had to have handcuffs with reference to other situations in *Forest of the Dead* (2008) and *Flesh and Stone* (2010). The Silents referred to Rory as "the man who dies and dies again" in

reference to his 'demises' in *Amy's Choice* (2010), *Cold Blood* and *The Doctor's Wife*.

The Doctor referred to the distress beacon atop the pyramid using his favoured "timey-wimey" phrase from *Blink* (2007), and when River told the Doctor before shooting him that "Time can be rewritten" – to which he replied "Don't you dare" – this was a reversal of their final conversation in *Forest of the Dead* where the Doctor had assured River that "Time can be rewritten." River noted that she was a 'child of the TARDIS' as established in *A Good Man Goes to War*, and at the end of the episode visited her parents shortly after climbing out of the Byzantium in *Flesh and Stone*. Rory and Amy discussed the Doctor's Rule One – "the Doctor lies" – as mentioned in *The Big Bang* and *Let's Kill Hitler*, and River explained that she had to lie and pretend not to know things, such as recognising the space suit in Florida in *The Impossible Astronaut*. River eventually ended up in prison – the Stormcage facility seen in *The Pandorica Opens*, *The Impossible Astronaut* and *A Good Man Goes to War* – and the episode concluded with a reiteration of the mystery about the Doctor's identity – "Doctor who?" – previously touched upon in stories such as *Silver Nemesis* (1988) and *The Girl in the Fireplace* (2006), among others.

Top 1: "Time can be rewritten." River and the Doctor are at the centre of a fixed point in time; Top 2: Before Area 52, there was Area 51 in *Day of the Moon*; Top 3: After her adventure in *Flesh and Stone* (2010), River popped off to visit mum and dad; Inset: The Brigadier (Nicholas Courtney).



Penarth so that they could record the night-time scenes with Karen, Alex and Arthur at a house on the corner of Archer Road and Salisbury Avenue; the exteriors were taped first in the large garden (with careful camera angles making the venue appear more intimate than it actually was), followed by the material in the kitchen of Rory arriving home which concluded work before ram. "We searched high and low for the right garden," recalled Jeremy Webb on the episode commentary, recalling how these simple dialogue scenes were a nice change after all the other more complex material.

Doctor Who Magazine's Ben Cook and the Confidential team were present for recording from 1pm to midnight at Upper Boat on Wednesday 27. First of all, Matt completed some shots on the skull chamber set before the focus of the evening shifted to the key scenes on the pyramid roof, recorded in front of a greenscreen in Studio 5, but also using a painted backdrop to evoke the settings of classic films such as those made by producers Michael Powell and Emeric Pressburger (eg *A Matter of Life and Death* from 1946). Only the four main cast members were required, with Steven Moffat also dropping in to see these important sequences being committed to tape; the showrunner was amused when Jeremy Webb used the phrase "Show me the marriage position," as the shot was arranged. "Oh I could just kiss you all night," Alex told Matt after

one take of the happy couple's kiss, to which Matt charmingly replied, "And I you Miss Kingston." "Watching Matt and Alex do that scene was just brilliant and it tied up so many loose ends. It was so emotional and so real," commented Arthur on the BBC website, while Alex told Confidential, "It was a pretty good kiss, though. If that's how Teselectas kiss, I'm all for it."

A few pick-ups with the Silents attacking the Area 52 control room began recording at noon on Thursday 28 April, after which the team moved to the corridors of the pyramid which had been constructed in Studio 2; Ailsa Berk was again on hand to arrange the movements of the Silents, who had been made up by Becca Smith and Bethan Kate Harris of Millennium FX. The early scenes in the corridor with the imprisoned Silents were taped through to 9pm.

Friday 29 April was the final regular shoot day on the 2011 Series of *Doctor Who*, with work scheduled for 9am to 8pm. In addition to the presence of *Doctor Who Confidential*, a second unit was again at work, this time directed by Marcus Wilson. The main unit began in Studio 5 with the scenes aboard the train – referred to by the crew as the famous Orient Express – and opening with the rescued Soothsayer Doctor who then returned to his old tweedy self after a make-up and costume change for Matt Smith. In the meantime, Arthur Darvill had been shooting



Left: The Silents attack.

Below: As the trap is sprung, Madame Kovarian thinks she has the last laugh.

Inset 1: Amy explains to Kovarian that not all of River's killer instincts came from her training...

Inset 2: ...and has final revenge on the woman who took her baby away.



"I came here this morning thinking I might be using two small fake guns. So – oh my God!" KAREN GILLAN

material of Captain Williams noticing the leaking water in the pyramid corridor sets in Studio 2 with the second unit before joining Matt and Karen on the train set. The second unit then continued with the sequences of the marines attempting to contain the escaped Silents in the pyramid corridors, as well as the 'Prequel' scene of the two marines checking on the Silents. Ailsa Berk was again present, along with armourers Adam Goodall and Ben Rothwell from Bapty who supervised the arms use by the supporting artiste marines. "It's been quite a journey actually, like a rollercoaster. It's been amazing," commented Karen Gillan of the last official day of the shoot, while Arthur Darvill observed, "It's a strange feeling. But it's been absolutely amazing," before leading his fellow cast members in a rendition of the song *My Way*. "Hey Episode 13 – that is a wrap!" announced Matt Smith.

But it wasn't quite all over. Block 7B concluded on Day 14 – Day 161 of the whole shoot – on Saturday 30 April with recording at Upper Boat from 8am to 7pm. This day was primarily for non-television material including bonus scenes for inclusion on the 2|entertain DVD and blu-ray sets, which would feature Matt and Alex as the Doctor and River on the TARDIS set; these were handled by

director Douglas Mackinnon. A second unit under Jeremy Webb and Richard Senior was also working on pick-ups of some of the Punchdrunk scenes for *The Crash of the Elysium*, but this also included pick-ups of Amy and Rory in the pyramid corridors and close-ups of the Silents and of Gantok's foot on the trapdoor. Karen Gillan was required for BBC Worldwide publicity shots of Amy holding baby Melody – this time played by Layna Monticelli – from 2pm, while other inserts included the dripping water in Studio 2 plus Area 52 computer screens in Studio 6. Then it was off to the final wrap party... covered in part on Monday 2 May by the press when *The Sun* ran the story Matt Smith splits head open in full by Andy Crick and Lucy Connolly. In this, it was revealed that the show's star had tripped over in his flat after the party and required three stitches at the University Hospital of Wales in Cardiff. An alleged 'Beeb insider' commented, 'Matt tripped over in his flat and sustained a minor head cut. He went to A&E as a precaution. He is very clumsy so nobody will be surprised.'

The dialogue for the breakfast time programme with Charles Dickens was completed the following week when – following a live broadcast – presenters Sian Williams and Bill Turnbull recorded their lines in the studios of BBC One's *Breakfast*. The six-minute *Anchors Abroad* report from Meredith Vieira was screened by NBC on the Monday 9 May edition of *Today* at around 8.15am. Meredith – who had just announced her



departure from *Today* – introduced her look at the show which had been a "popular part of British culture for 50 years," and previewed sequences from the start of the programme which led up to her cameo. The report concluded with Meredith evading two patrolling Cybermen and escaping from Upper Boat in the TARDIS.

While the shooting script had not originally indicated any sort of opening montage, a Previously sequence was assembled for the start of *The Wedding of River Song* reminding audiences of key moments from *Closing Time*, *Let's Kill Hitler*, and *The Impossible Astronaut*. The episode itself then made heavy use of shots from *The Impossible Astronaut*, with a credit being added for William Morgan Sheppard who could be seen as the older Canton Delaware in the background of the Doctor's death scene. Mark Gatiss' role as Gantok saw him credited under the agreed pseudonym of 'Rondo Haxton'. All the voiceovers concerning the sun spot activity were added during dubbing and had not featured in the shooting script, while another alteration made in dubbing was to change all references to the eye patches as 'data cores' to 'eye drives' (this included extra lines between the Doctor and Amy aboard the train bound for Cairo); "No-one knew what we were talking about," explained Steven of the original data core terminology. The dialogue about Captain Rory Williams as the Silent broke into the Area 52



Right: It's a timey-wimey distress beacon.

Below: River refuses to let the Doctor die...

Inset 1: Agent Pond and Captain Williams.

Inset 2: The happy couple.

Opposite page top 1: The bow tie that binds...

Opposite page top 2: "I consent and gladly give..."

Inset 1 & 2: The Doctor dies and time is restored.



control area was also revised to be more specific to the character. As usual, the Dalek dialogue was provided by Nicholas Briggs who taped the speech in post-production.

The main score for Episode 13 was recorded by the 79 piece BBC National Orchestra of Wales along with the score for Episode 8 between 2pm and 5pm and 6pm to 9pm on Tuesday 19 July at Hoddinott Hall in Cardiff; this was then mixed over the next three days at Air Studios.

The title of Episode 13 was kept under wraps until the appearance of Steven Moffat's rundown of the second half of the series in the Radio Times on Tuesday 23 August. However, the Radio Times was also to confirm the involvement of Mark Gatiss in the season climax rather than attributing the role of Gantok to the fictitious 'Rondo Haxton'.

Following transmission of *Closing Time* on Saturday 24 September, the BBC Doctor Who website released the 'Prequel' for *The Wedding of River* Song which would conclude the run the following weekend on BBC One, BBC America and SPACE. The website promoted the inclusion of *Death is the Only Answer* in the corresponding edition of *Doctor Who Confidential* on Monday 26 September along



"It was a pretty good kiss though. If that's a how Teselectas kiss, I'm all for it." ALEX KINGSTON

with the video of Matt's recent visit to Oakley Junior School in Basingstoke, and also indicated that new images from the series finale would be released by the site at one minute past midnight.

"What's going on with those eyepatches?" asked the cover of the Radio Times on Tuesday 27 September as it presented a montage showing the eye-patched figures of Amy, the Doctor, River and Rory. Inside the magazine, Gareth McLean's article *Who is my hero?* asked key people from the series who they admired; Steven Moffat chose the character of Rory Pond (with comments from Arthur Darvill); Karen Gillan nominated her stunt double Stephanie Carey, and Matt Smith praised how will Phill Shellard of props was always on hand to help when he broke things through his clumsiness. "It's been epic and it has required a lot of coffee," noted Arthur as he looked back on the making of the 2011 series. "Your life kinda goes out the window a bit, but we all help each other through it. I've made some of my best friends working on Doctor Who." Looking forward to the Doctor's escape from his fate, the article also considered five of the Doctor's previous greatest escapes from *The Seeds of Death* (1969), *The Deadly Assassin* (1976), *The Caves of Androzani* (1984), *The Empty Child* (2005) and *The End of Time* (2010). Also in the magazine was E Jane Dickson's

piece *Mum & I were so close*, in which Sadie Miller discussed the career of her mother Elisabeth Sladen in promotion for *The Sarah Jane Adventures* which was to start on Monday 3 October. Saturday's *Pick of the Day* section offered a photograph of Gantok and the Doctor while Patrick Mulkern informed readers that the 'most oddball drama yet unspools like a delirious dream.' The transmission of *Doctor Who Confidential* and *Death is the Only Answer* was promoted by a photograph of Matt Smith with the young writers on the TARDIS set.

'For the past seven years, *Doctor Who Confidential* has put you at the heart of *Doctor Who*, providing a unique insight into the stars, the show and the entire production.'

indicated the BBC website on Tuesday 27. "This journey reaches a fitting finale on Saturday when *Doctor Who Confidential* premieres a brand new mini-adventure starring Matt Smith as the Doctor.' In fact, this was the announcement that BBC Three had cancelled the successful *Doctor Who Confidential* mid-way through recording of the 2011 Christmas Special.

Voting also opened for the National TV Awards 2012 in which Matt Smith, Karen Gillan and *Doctor Who* were all nominees with voting due to close in mid-October. A *Complete Sixth Series* DVD and Blu-ray box set was also confirmed for release on Monday 21 November; the bonus features were to include five new mini-episodes themed *Night* and *the Doctor* plus an associated *Confidential* entitled *The*



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Night's Tale. The website also released a video of Arthur Darvill giving an introduction to *The Wedding of River Song*.

Doctor Who Confidential axed by BBC was the title of Patrick Foster's story in *The Guardian* on Wednesday 28 September as the cost-cutting situation at the budget cut BBC Three was discussed, with a BBC spokeswoman saying, "Doctor Who Confidential has been a great show for BBC Three over the years but our priority now is to build on original British commissions, unique to the channel." A trailer for *The Wedding of River Song* aired on BBC radio from Thursday 29. The BBC released two preview clips of the episode on Friday 30 showing the Soothsayer being brought before Churchill, and also Dorium explaining to the Doctor why he was seen as so dangerous. The website also included a new Confidential video with comments from Marcus Wilson and Ian McNeice, while other Confidential videos released included a candid sequence of Karen trying out a trampoline at Upper Boat when she thought nobody was watching, and of Karen, Arthur and Alex discussing the Pond family. BBC America released *DW Insider* Ep 13 entitled *Time Traffic Jam* in which Steven and Matt introduced the series finale.

Ben Dowell of *The Guardian* revealed that there would be a tribute to Nicholas Courtney and the Brigadier during the episode on Friday 30 September, and explained that this would take the

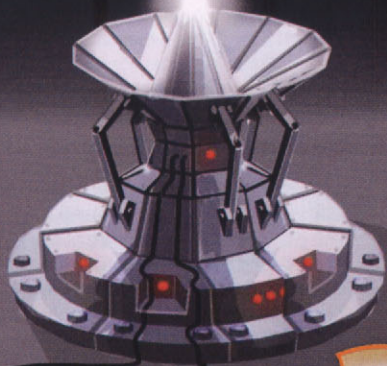
form of a phone call to the nursing home in which Lethbridge-Stewart had been a resident. "In a story about the Doctor going to his death, it seemed right and proper to acknowledge one of the greatest losses Doctor Who has endured," noted Steven Moffat. Over in *The Sun*, the story *Dr Who episode is bonkers* appeared with existing comments from Steven, and also that the BBC had received more than a thousand complaints about the cancellation of *Doctor Who Confidential*.

BBC One's scheduling for the weekend saw the return of its popular celebrity dancing show *Strictly Come Dancing*. This would be the lead-in to *Doctor Who* which would run at 7.05pm and so straddle the end of ITV1's *All Star Family Fortunes* and the start of the extremely popular *The X Factor*.

However, to lock family audiences into their other Saturday evening adventure, BBC One then scheduled the first episode of the fourth series of *Merlin* immediately afterwards at 7.50pm; this meant that BBC Three would not screen *When Time Froze* – the final edition of *Doctor Who Confidential* – until 8.35pm. This edition featured the competition-winning *Death is the Only Answer* and also presented the variant chronology of *River Song: Her Story*. Following transmission, the BBC website added *Storyboarding an Alternative World* which compared the finished pre-credits to the storyboard.



Editing



DOCTOR WHO 11.2		HEROES 11.2	
WRITTEN BY	N.S. McNeice	DATE	11.2.11
PRODUCED BY	MARK GARDNER	COPIES	10
EDITED BY	CHRIS DAVIES	REVISIONS	1
CAST	DOCTOR WHO: DAVID TENANT	ACTRESS	DAVID TENANT
EDITED BY	CHRIS DAVIES	CAST	DAVID TENANT
EDITED BY	CHRIS DAVIES	CAST	DAVID TENANT



Cuts to the broadcast episode were minimal. When Dorium described the Silents as "sentinels of history" had added, "It is said they experience all time at once." Later in the TARDIS when the Doctor threw the Head Box down, Dorium said that he had fallen on his nose and added, "Doctor, you can't treat me like this – I'm disabled." Originally on entering the Senate with the

marines, Amy had asked, "Where's the Doctor? Get the Doctor!" to which the Time Lord had asked, "Amy? Please, is that Amy?" When Kovarian stated that the Silence would never allow an advantage without taking one for themselves, she added,

"How stupid are you people? Oh, it will be fun to watch you scream." Up on the pyramid roof, after the Doctor commented on the distress beacon, River originally replied, "Over the last few days – if we still really have days – there have been so many reports of sunspots and solar flares and interference of all kinds..." to which the Doctor asked, "So what? Why are you telling me this?"

Top left: The original concept drawings for the "timey-wimey distress beacon" constructed by River Song; **Top right:** Further concept drawings showing the distress beacon in place at the summit of Area 52; **Inset:** Oops upside your head – Dorium, post Headless Manks; **Right:** Madame Kovarian.



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Right: "I'll make it a good one." The Doctor kisses his bride.

Below: The Doctor delivers Dorium back to the Seventh Transept.

Inset 1: Amy remembers the death of the Doctor.

Inset 2: River Song — she's a good girl.

Overnight figures for *The Wedding of River Song* indicated a healthy audience of over six million, with *Doctor Who* being the third highest-rated show of the day behind *The X Factor* and *Strictly Come Dancing*. "The very best thing about this year's *Doctor Who* finale?" considered Dan Martin of *The Guardian*, "How simple it all was." In the *Telegraph*, Gavin Fuller was less impressed, noting that 'getting a shape-shifting law enforcement craft to impersonate him at the moment of his death does seem a bit of a cop-out, and by only revealing this after the event is like something out of the serials of the thirties when a crucial scene is deleted from the cliff-hanger and only shown the following week'; he did however admit that it was 'a visually clever episode' although declaring 'it was an uneven ending to a slightly uneven series.' Jim Shelley of the *Mirror* declared that 'all the hokum about time "dying" was like a bad concept album from the 70s'. Neela Debnath's review for *The Independent* on Monday 3 described the finale as one that 'refused to tie up the loose ends neatly and reiterated the point that in the *Who* universe there are now no hard and fast rules when it comes to time travel'; of the series it was noted that the run of episodes had 'certainly been challenging to watch and there are times when the narrative becomes hard to follow. Moffat wants to make it more than just a show about a man with a blue box.'

Over the weekend, various *Doctor Who* performers appeared at the Showmasters Entertainment and Media Show in London. Arthur Darvill was present on Saturday 1, joining Alex Kingston, Caitlin Blackwood and Nina Toussaint-White (both seen in *Let's Kill Hitler*) for a *Doctor Who* talk. The following day, Alex and Caitlin participated again alongside Frances Barber and Georgia Moffett (seen in *The Doctor's Daughter* (2008)); former Doctors David Tennant and Paul McGann also graced the event.

On Sunday 2 October, the subject of *Doctor Who* arose in the 50th anniversary edition of BBC One's *Points of View*; after a clip from *Closing Time* there were some critical missives from viewers (Janet

Foames: 'I love *Doctor Who*, but it really seems to have lost its way. Last night's was hectic, confusing and boring!'). With the Friday 7pm slot given over to *Merlin*, BBC Three scheduled only one repeat of *The Wedding of River Song* at 7pm on Sunday 2 October, with a cutdown version of *When Time Froze* at 7.45pm. The full version of *Confidential* was then screened by BBC HD at 2.20am the following morning.

On Tuesday 4 October, it was revealed that *The Girl Who Waited* had been the most watched programme on BBC's iPlayer during September (with almost 1.2 million viewings), followed closely by *Night Terrors*, *The God Complex* and *Closing Time*. Later that day, footage of a Yeti and a Cyberman from the 1967 *Schoolboys and Girls* Exhibition at Olympia appeared in an item about the abominable snowman on CBBC's *Newsround*.

The week also saw a trilogy of references to *Doctor Who* in US drama series. On Wednesday 5 October, the *Dorado Falls* episode of the CBS police procedural *Criminal Minds* saw an investigation where a character had been absent from the scene of the crime while attending a *Doctor Who* convention in San Diego. The following night in ABC's *Grey's Anatomy*, the episode *What is it About Men?* saw a storyline in which the hospital staff were confronted by sci-fi fans injured in a crush to acquire a rare, 15-piece limited edition model of the TARDIS, signed by former showrunner Russell T Davies. Finally, when the Kitsune character of Amy appeared in the episode *The Girl Next Door* in WB's horror series *Supernatural* on Friday 7 October, she adopted the alias surname of 'Pond'.

BBC Worldwide released a video of former *Doctor Who* script editor Gary Russell being transformed into a Silurian by the Millennium FX team at the *Doctor Who* Experience on Thursday 6 October, and the next day the BBC released another

Doctor Who Confidential video of Matt Smith and Mark Gatiss chatting together on set between takes. Details of the cuts being made by the BBC to its channels and services were revealed during the week, prompting resident satirist Matt's cartoon on the front of the *Daily Telegraph* on Friday 7 to show a Dalek behind the desk of the BBC Personnel Department saying "Send in *Doctor Who* please." It was also confirmed that the *Doctor Who* Experience would stay open at Olympia through to Wednesday 22 February 2012, after which it would transfer to Port Teigr in Cardiff Bay, adjacent to Roath Lock.

Is time up for *Doctor Who*? asked *The Observer* on Sunday 9 in a debate between *New Statesman* assistant editor Helen Lewis-Hasteley and *Word* magazine editor-at-large Andrew Harrison who debated the pros and cons of the approach taken by the latest series, and its success with the audience. That afternoon on BBC One, *Points of View* had an outcry from viewers about the dropping of *Doctor Who Confidential* with a video from one of the *Save DW* Team campaigners and comments from viewers; "This is a big mistake," declared Justine Hedison. "It's an awesome show and it's not like it needs a lot of money to make."

'Bravo to Steven Moffat for inventing such an inspirational character, and showing that a mature, intelligent woman can be not only strong and powerful, but attractive and sexy too,' wrote Catherine Hughes of Maidstone, Kent about River Song in *Radio Times*' *Letter of the Week*. Two further



Left: Living in a box – only the very rich are able to afford this well-appointed accommodation after an encounter with the Headless Monks.

Below: The oldest question in the universe: Doctor Who?



“But was it ever really a wedding and was it even really a marriage? That’s the big question.” ALEX KINGSTON

Confidential videos from the making of Episode 13 appeared on Tuesday 11 October, showing Mark Gatiss being made up as Gantok (“Really this is always what I’ve wanted to look like...”) and also his demise in the pit of skulls. That night the question ‘Have you had enough of Doctor Who?’ was posed by Tony Livesey on his Radio 5 Live show shortly after midnight and saw a further debate featuring Andrew Harrison, this time opposed by Andrea Mullaney, TV critic for The Scotsman who felt that the plots were convoluted. However, following listener reactions, the verdict was that children still loved the show and it was a superb piece of television for families.

When the final ratings for The Wedding of River Song became available, it transpired that it had performed strongly with almost eight million viewers, beating its ITV1 competition of All Star Family Fortunes by a large margin. And while the chart-topping The X Factor had pulled in more viewers than Doctor Who, the ITV1 show had its lowest rating for two years while directly up against the BBC One series.

When the complete 2011 series was released on DVD and Blu-ray on Monday 21 November, The Wedding of River Song featured a commentary from Steven Moffat, Jeremy Webb and Frances Barber – who at the time of recording the track were



watching a nearly-finished version which lacked the majority of the post-production effects.

“But was it ever really a wedding, and was it even really a marriage? That’s the big question,” pondered Alex Kingston. “He’s actually a robot at the time, albeit one operated by a miniaturized version of himself, and he doesn’t actually give his name. So does that count?” ruminated Steven Moffat. “Yet in Silence in the Library, clearly River at that stage of her life does know his name. So... who knows?”

There were still mysteries to be explained in the Doctor’s life... while the closing credits reassured viewers of only one thing: ‘Doctor Who Will Return Christmas 2011’ ...

The Wedding of River Song

by STEVEN MOFFAT

CAST: Matt Smith The Doctor and Karen Gillan Amy Pond; Arthur Darvill Rory with Alex Kingston River Song; Frances Barber Madame Kovarian; Simon Fisher-Becker Dorian Maldovar; Ian McNeice Emperor Winston Churchill; Richard Hope Dr Malokeh; Marnix van den Broeke The Silent; Nicholas Briggs Voice of the Daleks; Simon Callow Charles Dickens; Sian Williams As herself; Bill Turnbull As himself; Meredith Vieira Newsreader; Niall Greig Fulton Gideon Vandaleur; Sean Buckley Barman; Rondo Haxton* Gantok; Emma Campbell-

Jones Dr Kent; Katharine Burford Nurse; Richard Dillane Carter; William Morgan Sheppard Canton Delaware.
* Credited as Mark Gatiss in Radio Times.

UNCREDITED: Jake Cox Roman on Chariot; Steve Bailey, Meryl Herbert, Darius Walker Drivers; Trish Dichler, Kate Powell Mothers with Prams; Tim Austin Brown, Rachel Fenwick, Geoffrey Field, Jayesh Harji, Dean Hennessy, Yuan Huang, Faisal Jina, Suraya Jina, Angela Johnson, Azhar Miah, Richard Morgan, Ying Qin, Emma Reeves, Caroline Smith Passers; Andrew Salter, Amber Morgan, Cerys Spake Lunchbox Children; Thomas Workman, Ben Roe, Daniel Gear, Harry Lewis, Sacha Evans, Becca Hughes Children; Matthew Jay, Gillian Brown, Austin Charlesworth, Francene Harris, Doreen Johnson, Alex Lee, John Meredith, Purdey Miles, Mariam Nundy, Tanya Ong, Karen Poolman, John Sinclair, Brian Tahr, David Ulett, Laura Wilson Passers; Jamie Jones, Kane Power Roman Slaves; Richard Knott, Gwion Ap Rhisiart Roman Soldiers; Keith Kendry, Doug Kirby, Phil Sutton, Rob Thomas Roman Dignitaries; Paul Bogle, Stephen Coggins, Derris Ewers, Jim Fox, Brett

Griffiths, Ian Kaye, Earl Palmer, John Regan, Andy Wheeler, Adrian Brown, Robin Brown, Samuel Lee, Carl Peries, Ian Wilson Punters; Darius Walker, Luke Grahame Male Teselecta Officers; Rachel Bond Female Teselecta Officer; Ikay Agu, Richey Beckett, Stephen Blything, Marcus Elliott, Paul Francis, Jonathan Hughes, Andy Jones, Claudio Laurini, Jamie Maciver, Paul Nevin, Frankie Ward, David Stock, Jeff Williams, Ian Darlington Roberts Male Spectators; Joanna Blewitt, Rachel Bond, Emma Goodwin, Bexx Was, Nicola Horton, Sammi Lea, Jennifer Marsh, Gemma Poolman, Victoria Thomas, Anne Lyken Garner, Barbara Fadden Female Spectators; Nic Goodey Stunt

Double for Gantok; Mikelle Ford Nurse; Norman Quick, Jean Quick Pensioners; Harrison Larmer Main, Jamie Hill Silents; Andy Merchant Stunt Double for Emperor Winston Churchill; Harry Burt, Jon Davey, Marcus Elliott, Dennis Gregory, Iestyn Jones, David Lamb, Alistair Sanderson, David Stephens Marines; Matthew Doman Anderson; Luke Grahame Slater; Leigh Alliss, Ben Ashley Marines Guarding The Doctor; Dean Anderson, Jason Caplin, Chester Durrant, Yiannis Laoutaris, Kevin Read, Charlie Walker Marines; Richard Laws Marine; Ryan Woodward Marine; Heddi-Joy Taylor-Welch Double for Dr Kent; Fern Duncan, Frances Encell Voices.

FIRST BROADCAST (BBC ONE / BBC ONE HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
The Wedding of River Song	1 October 2011	7.05pm-7.50pm	45'20"	7.67M (16th)	86

REPEAT BROADCAST

EPISODE	CHANNEL	TRANSMITTED	TIME	RATING	AI
The Wedding of River Song	BBC Three	2 October 2011	7pm-7.45pm	0.65M	89

Doctor Who Experience

“HELLO SHOPPERS”

The screens in the Starship UK museum area relay an image of the Doctor trapped in the Pandorica chair, very much hoping that he would be talking to Amy and Rory...

THE DOCTOR: Right. Last time I was trapped in this box, I made a plan, in case this ever happened to me again. I've used the psychic settings on my screwdriver, to try and find Amy Pond and get her to bring the TARDIS to me. Excellent plan. Brilliant plan. Tiny little mistake in the execution of the plan – instead of Amy Pond and my TARDIS, I've got a bunch of people out shopping. Nice one. Good old screwie. Never mind, eh? Let's work with what we've got! Hello shoppers. (He leans in close to the camera.) Okay, pay attention. If the screwdriver homed in on you lot, the TARDIS must be quite close to you. Big blue box, can you see a big blue box – says Police? No? It's probably hiding. It'll be somewhere close by, but one second out of phase with the material universe. Which doesn't make any sense, but sounds pretty cool. Give us a mo... (He fiddles awkwardly with his sonic screwdriver)... she should appear any second now...

From *The Doctor Who Experience* by STEVEN MOFFAT

The Doctor Who Experience is a fan's dream come true – a fully interactive adventure that will allow viewers of the show to get as close as possible to some of the scariest monsters from the series,” Steven Moffat told BBC Worldwide in November 2010. “This is the day the Doctor teaches you how to fly the TARDIS through time and space, and takes you into battle with all his deadliest enemies in a brand new adventure. So steady your nerves and bring your own sofa – the Doctor needs you!”

Plans for a major Doctor Who exhibition with interactive elements over and above anything previously attempted began in late 2009, with the centrepiece concept being that visitors have the experience of a journey in the TARDIS – a feat achieved using a replica of the new set constructed for the Doctor's latest incarnation over summer 2009 at Upper Boat Studios in Wales. Furthermore, the existing TARDIS set seen from *Rose* (2005) through to the opening moments of *The Eleventh Hour* was being retained for the episode *Bigger on the Inside* (latterly *The Doctor's Wife*) but would no longer be required by 2011 – thus being available to form another part of the attraction.

The contract to create and run the attraction was awarded to Sarner, a company with over 30 years experience in the design of theme parks, museums

and exhibitions, often around specific themes. The presentation by lead designer and creative director Michael Bennett (who had watched Doctor Who since childhood) to Doctor Who's executive producers and BBC Worldwide was very appealing. Sarner suggested that the attraction should comprise a traditional exhibition and an interactive adventure, giving visitors a unique experience. “We thought that walking into an episode of the programme was a great idea,” explained Michael Bennett in *Installation Europe*, “Then we started looking at the key moments – whether it's flying the TARDIS or meeting the Daleks.”

When it came to selecting elements for the interactive storyline, market research was conducted; the most popular was a trip in the TARDIS. Steven Moffat was particularly keen that the interactive narrative featured the new

incarnation of the Doctor and was faithful to the television series. Sarner developed a rough script and storyboard which they felt was practical given the space available, the set elements and the practicalities of audio-visual interaction. The notion was that the Doctor would be trapped and the guests at the attraction would need to fly the TARDIS to help rescue him. “Steven wrote all the scripts for the Doctor's scenes, but the actual story came from us, from BBC Worldwide,” BBC Worldwide Live Events managing director Philip Murphy explained to *Doctor Who Magazine*.

The Sarner outline suggested five separate zones which visitors would pass through, spending just under four minutes in each; Starship UK's National Museum, the TARDIS, a ‘Dalek Encounter’, a Weeping Angels interlude, and a 3D video presentation viewed using special glasses (the current vogue in effects-led movies). These elements all had to be demountable so that the experience could be relocated from London to Cardiff at a later date.

Steven crafted a script for a mini-adventure based on the outline: the Doctor would enlist the help of the visitors to the attraction, requesting their help in piloting the TARDIS to help him escape from being trapped inside another Pandorica box, identical to the one

PRODUCTION

Thu 12 Aug 10 Upper Boat Studios:
Studio 6 – Pandorica Chamber 2; Studios
1+2 – The TARDIS

Shooting Script



In the shooting script, Guide Node 8251 slash Amber originally said, "Welcome tour group 102 to the 51st century and the... no... that's not right, is it? Where am I?" There was more voice-over from the Doctor as he guided guests through the dark forest of Weeping Angels: "Come on! You're almost here! This corridor should

bring you out right where I planned. Wherever that is. Oh, this is good, you're going to a forest now, according to these readings. Oh! That forest! Listen, shoppers, where you're going, it's a lovely spot, lovely trees, very restful. Just one thing. Just one tiny little suggestion. Don't blink. Whatever you do, whatever happens now, please... Do. Not. Blink... Keep moving, keep not blinking, it's easy. You're almost here! Hurry. Please hurry. You are so close, you're really, really close now. Come on, come on, I'm in a box, I'm bored. I've been here ages! And frankly, I should have gone before I got in." Late additions to the script – after the recording of the sequences with the Doctor – included the warnings about Earth being hit by a solar flare as guests entered the Starship UK museum, and also a major expansion of the material in the Dalek control area.

Above: The Weeping Angels are waiting in the forest; Inset: Guide Node 8251



Opposite: The Doctor is stuck in the Pandorica... again!

Opposite inset 1 & 2: The Daleks and the Silence promote the Experience.

Left: The K-1 robot is restored to its original glory.

Inset: The TARDIS interior was recreated for the Experience.

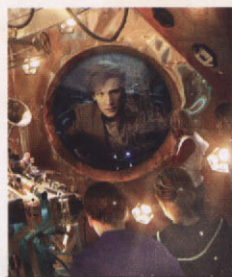


seen in the 2010 finale, *The Pandorica Opens/The Big Bang*. In all, this experience would run to around 20 minutes, and centre around specially-recorded material featuring Matt Smith as the Doctor.

A pink revision shooting script for *The Doctor Who Experience* was issued on Wednesday 11 August. Recording took place on Thursday 12 August, Day 3 of a shooting schedule for a variety of BBC Worldwide projects. As on the previous days, Richard Senior was director, with Annabella Hurst-Brown as producer. The crew from *Doctor Who Confidential* was present, along with representatives of BBC Worldwide in the form of Head of Exhibitions and Events Paula Al-Lach, Sarner's Michael Bennett and Bill Gorgensen of Unique Visions International. Recording was scheduled from 8am to 9pm, starting with the shots of the Doctor in the Pandorica chair taped in Studio 6; for the Doctor addressing the audience, Matt was aided in his delivery by an autocue. Meanwhile, Karen Gillan recorded new material for an interactive game at Bang post-production before joining Matt at Upper Boat to record interviews alongside Beth Willis, art director Stephen Nicholas and second assistant director James DeHaviland. Completing his recording on the TARDIS set around 5pm, Matt departed to record his gaming dialogue at Bang.

'Step into the TARDIS and be part of the adventure... Doctor Who Experience – starring you as the Doctor's companion' announced BBC Worldwide on Monday 1 November 2010. The 'journey of a lifetime' was to be open in London on the second floor of Olympia 2 on Sunday 20 February 2011. In addition to the walk-through experience, a heritage area would chart the history of the series since 1963 with original props and costumes. It was revealed that the Doctor Who Experience would be relocated to a 'long term home' in Cardiff in 2012, and that tickets for the Olympia event would go on sale at 9am on Thursday 18 November; the experience itself would be open daily from 10am to 6pm. The announcement was covered by the Daily Mirror (*New show a blast for fans*) and The Sun (*The Doctor Who Experience*).

By mid-November, special preview days had been arranged for Thursday 17 to Saturday 19 February, with exclusive merchandise being offered. Publicity was staged on Tuesday 23



"We thought that walking into an episode of the programme was a great idea." MICHAEL BENNET

November – Doctor Who's 47th anniversary – when a Cyberman platoon was photographed at landmarks around London including St Peter's Steps by St Paul's Cathedral (recreating an iconic image from *The Invasion* (1968)), the Millennium Bridge and then boarding the Jubilee Line; this generated press coverage the next day from the Daily Mail (*Quick, to the Tardis! Doctor Who's Cybermen invade London*) and the Daily Telegraph (*Pictures of the Day*).

During December, work began on the Olympia venue. Costume designer Louise Page – who worked on *Doctor Who* from 2005 to 2009 – advised

on various aspects while Andrew Beech of BBC Worldwide (a former co-ordinator of the Doctor Who Appreciation Society and events organiser) acted as artefacts manager to select material from the pre-2005 era of the series which were restored by Mike Tucker and his team at the Model Unit in Ealing. In addition to highly-recognisable figures in the interactive experience such as the Daleks and Weeping Angels, the Starship UK museum housed items including the Cloven Hoof pub sign from *The Dæmons* (1971); Yeti control spheres introduced in *The Abominable Snowmen* (1967); an SS Bernice lifebelt from *Carnival of Monsters* (1973); the Elephant Inn sign from *The Shakespeare Code* (2007); helmets for a Sontaran from *The Invasion of Time* (1978); and a Dalek trooper from *Resurrection of the Daleks* (1984).

Voice recording was undertaken during December with Nicholas Briggs providing the voices of Daleks and other announcements required for the interactive adventure; some of this would be shown over close-ups of Dalek Sec from *Daleks in Manhattan* (2007). For the node welcoming guests to Starship UK, a life cast had been taken of an actress' face to form the prop, onto which was projected a recording of her speaking her dialogue while held in position in a special rig. The 3D sequence of aliens in the show's title sequence time vortex was developed over three months by Simon Clarke and his team at Prime Focus.

The wintry conditions which hit the UK disrupted the planned schedule for assembling the attraction. "Suddenly we were faced with the worst snow the country has seen for 25 years and we had to get ten trailers of scenery to London's Olympia," explained Simon Cornish of scenery contractor Cardiff Theatrical Services. The 2004 TARDIS was moved to London from Upper Boat where it had been reassembled in 2006 after the move from Newport, and was the first actual set of its sort to form part of an exhibition on this scale, while the Model Unit refurbished the 1983 TARDIS set (one of a number of items provided from a private

DOCTOR WHO EXPERIENCE



"Kids will come here expecting it to be a bit scary... we won't be letting them down." STEVEN MOFFAT

collection). A close replica of the current TARDIS set had also been crafted by an outside contractor since the original was still needed in production in Wales.

On Christmas Sunday, BBC Events announced two test days for the Doctor Who Experience on Saturday 5 and Wednesday 9 February; attendees would be selected by a random draw up to 4pm on Friday 14 January by calling the BBC Ticket Line or visiting the BBC Events website. BBC Worldwide

explained 'these audiences will be the first lucky people to view the new attraction, therefore their patience and understanding will be required.' The arrival times would be between midday and 2.30pm, and prospective visitors were told that publicity filming would be taking place.

"It gives a sense of the TV show," explained Matt Smith of the Doctor Who Experience in syndicated press items on Sunday 30 January 2011. "I've filmed some scenes for the experience. It places you,

the fan, at the heart of the action and become the companion, in a sense." On Tuesday 8 February, BBC Worldwide announced its first ever shop devoted to Doctor Who on Tuesday 8 which would be managed by the Brandnew Corporation and located at the end of the Doctor Who Experience museum from Sunday 20. In association with Brandnew, there was a new 'closed loop' mobile WiFi platform exclusive to the show so that guests with smartphones could have an enhanced browsing experience.

Publicity images were released on Tuesday 15 February and appeared in reports from the Daily Mail (Exterminate... exterminate: Doctor Who enemies reveal themselves en masse), The Independent, The Guardian and CBBC. Following the first preview day on Thursday 17, the first reviews began to appear the next day in The Sun ('an absorbing experience'), the Daily Mail ('children at the preview with me loved it'). "We're not setting out to frighten anyone," Steven Moffat told the Daily Mail, "but kids will come here expecting it to be a bit scary, and I don't think we will be letting them down. But with the Doctor on screen following you around, hopefully you will know that you are in safe hands. After all, the Doctor always wins."

Saturday 19 saw more media coverage in The Guardian ('an interactive 3D day out that should match the TV series for technological gizmos and fun') and The Independent ('most of the visitors were adult, solemn and knowledgeable').

The official launch took place at 10am on Sunday 20 February and was attended by Matt Smith, Steven Moffat, series writer and guest star Mark Gatiss, conductor and arranger Ben Foster, plus many of those who had crafted the event. Radio 1 DJ (and Doctor Who fan) Jo Whiley chatted to Matt before she went into the Experience; her edited report from Olympia



Connections



Doctor referred to specific aspects of the TARDIS control console as defined by the art department when designing the controls introduced in *The Eleventh Hour* (2010): Navigation (with an atom accelerator), Mechanical (with a gyroscopic stabiliser) and Diagnostic (with a Quantum Foam Manipulator). When the Doctor told the visitors to the TARDIS, "Children, you might want to hold your parents' hands in case they get a bit scared," he was paraphrasing the Doctor's words from the specially made trailer for *The Web of Fear* (1968) in which the Doctor had spoken directly to the audience. The TARDIS now had a "back door" via which the "shoppers" could

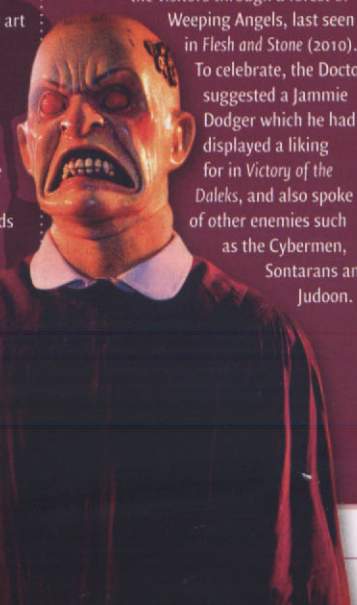
exit. The Dalek Paradigm as introduced in *Victory of the Daleks* (2010) were featured in the form of the white Supreme and two red Drones which chanted "Daleks conquer and destroy" as in *The Power of the Daleks* (1966). The Doctor's signal revealed the Dalek Paradigm's location to the 'original' breed of Daleks created by Davros, seen in stories such as *Genesis of the Daleks* (1975) and *Journey's End* (2008). The Doctor guided

the visitors through a forest of Weeping Angels, last seen in *Flesh and Stone* (2010).

To celebrate, the Doctor suggested a Jammie Dodger which he had displayed a liking for in *Victory of the Daleks*, and also spoke of other enemies such as the Cybermen, Sontarans and Judoon.

The first chamber which guests entered was a museum on board the *Starship UK* as seen in *The Beast Below* (2010); this was dressed with Smilers from the same episode and the visitors were initially guided by a Node akin to those from the fifty-first century introduced in *Silence in the Library* (2008). The objects pointed out by the Node had connections to the Doctor's

adventures; a Vincent Van Gogh painting relating to *Vincent and the Doctor* (2010), Rosanna Calvierri's throne from *The Vampires of Venice* (2010), and Queen Victoria's Torchwood telescope from *Tooth and Claw* (2006). The Doctor was travelling with Amy and Rory and was trapped in *Pandorica 2* – a similar situation to *The Pandorica Opens* (2010). The



Exhibitions



launched in July 1991 at MOMI (Museum of the Moving Image) at London's National Film Theatre on the Southbank. Although some items remained at MOMI for years, the main attraction closed in February 1992 and Behind the Sofa travelled to Paisley in Scotland in May 1992, the Bristol Exploratory from July to November 1992, the Needles in Alum Bay on the Isle of Wight from April 1993 and some elements then appeared at the Birmingham Science Museum from November to December 1993. The larger permanent Doctor Who Experience was opened in Llangollen at the Dapoll toy factory (which then produced Doctor Who toys) initially in June 1995 and then fully from May 1996; this combined elements crafted for MOMI and most props and costumes retained after closure of previous exhibitions.

The Longleat exhibition closed in October 2003, with Llangollen's Doctor Who Experience following suit in December 2003; these were now combined into a new Doctor Who Exhibition which opened on Blackpool's Golden Mile in April 2004; from 2005, this would also receive new props and costumes from the revived television series. Concurrent with this, a new range of exhibitions focusing on the twenty-first-century series were staged across the UK. A Doctor Who Exhibition opened on Brighton Pier in May 2005 and remained open until November 2005, whereupon it moved to the National Space Centre at Leicester through to January 2006. A larger collection

of props and costumes formed the first Doctor Who Up-Close exhibition which opened at the Red Dragon Centre, Cardiff Bay in December 2005. Another Doctor Who Up-Close was staged at Merseyside's Spaceport science attraction from September 2006 and January 2007 before moving to Manchester's Museum of Science and Industry (MOSI) from March 2007 to January 2008. A further Doctor Who Up-Close

opened at Land's End in Cornwall in April 2007, while a different version appeared back at Leicester's National Space Centre from November 2007 to January 2008.

Easter 2008 saw a sizeable new Doctor Who Exhibition at Earls Court in London which ran through to January 2009. Merseyside's Spaceport was

home to From Script to Screen: The Art of Doctor Who dedicated to the series' design work from May 2008 to March 2009. The Earls Court exhibition moved to Coventry's Transport Museum from March 2009 to January 2010; this was concurrent with another Doctor Who Exhibition at Glasgow's Kelvingrove Museum. The Blackpool exhibition closed in November 2009, and many of its props and costumes were auctioned off at Bonhams in February 2010. The large Doctor Who Exhibition was then staged at the Centre for Life in Newcastle-upon-Tyne from May to October 2010. By now, plans were underway for Olympia's Doctor Who Experience, and the closure of the two remaining Up Close attractions was announced; Land's End shut in January 2011, followed by Cardiff in March 2011.

BBC Worldwide (formerly BBC Enterprises) had been involved with promoting Doctor Who via exhibitions ever since the series first debuted. The Daleks, fresh from *The Dalek Invasion of Earth*, had been at Olympia's Daily Mail Boys' and Girls' Exhibition during December 1964 and January 1965. Further monsters including a Yeti from *The Abominable Snowmen* (1967); Cybermen from *The Tomb of the Cybermen* (1967); and Ice Warriors from *The Ice Warriors* (1967) were present at the same event from December 1967 to January 1968.

In December 1972, a BBC exhibition was staged at London's Science Museum in Kensington which offered a TARDIS control room, plus numerous monster costumes and models from recent serials. This exhibition toured, visiting the Middlesbrough Town Hall Exhibition Centre in June 1973, after which a version opened at Longleat House near Warminster in Wiltshire. The success of this led to two more substantial BBC Enterprises

exhibitions which would run from Easter through to late October; the larger was on the Central Promenade of Blackpool's Golden Mile (opened in April 1974 by Jon Pertwee who was then playing the Doctor) while a smaller version was at Longleat. Fresh exhibits were added as they appeared on television, and were alternated between the sites for a few seasons.

The Doctor Who Experience opened at Madame Tussaud's world-famous wax museum in August 1980 and ran for several years; this featured wax replicas of the various creatures and characters from the recent series. The Blackpool exhibition closed in October 1985, after which the Doctor Who USA Tour was launched in May 1986. Funded by the BBC's North American distributors Lionheart Television International and the BBC's US promotions agent of Monarch International, the 48-foot trailer set off from Washington to travel the States for a year or so. Back in London, recent costumes were displayed at the Space Adventure Exhibition which opened on Tooley Street in November 1988; under the title *World of Doctor Who*, other monsters from the 1980s were then subsequently added during 1989 after they had been returned from the US tour.

After the series disappeared from BBC1, the first major exhibition was Behind the Sofa



was then run on Radio 1 at around 2.05pm. Sky News also spoke to Matt Smith who commented of the attraction, "I've just been on it and it's brilliant!"

The Doctor Who Experience opened fully to the public on Monday 21 February with a further review from the Daily Telegraph ('the experience of standing next to a large, shouting Dalek threatening to exterminate all humans was thrilling'). Wednesday 23 saw the launch of a Design-a-Monster costume in Doctor Who Adventures with young readers encouraged to submit their ideas, the best of which would be made into models and displayed at Olympia. Matt Johnson's report and Matt Smith interview from Sunday's launch was screened on 5's OK!TV on Wednesday 23 and on Friday 25, The Radio 2 Arts Show carried a ten-minute feature on the attraction from Tom Sanders including chats with Michael Bennett and Nicholas Briggs.

As the 2011 series continued on-air, new creatures were added to the displays. Later in the

year, it was confirmed that the Olympia attraction would close on Wednesday 22 February 2012 and then re-open in Cardiff Bay during June 2012; Collinson PLC won the contract to construct the membrane covering 3000 square metres to act as the new home for the Doctor Who Experience at Porth Teigr.

"The whole concept of the Doctor Who Experience – to give fans a chance to star in their very own Doctor Who

adventure – is massively exciting," commented Matt Smith of the attraction, "I hope as many people as possible enjoy boarding the TARDIS to embark upon an exhilarating and sometimes terrifying adventure through time and space." ■■■

Doctor Who Experience

by STEVEN MOFFAT

CAST: Matt Smith The Doctor,
Nicholas Briggs Disembodied Voice/Dalek Voices,
Unknown Node.



"EVERYTHING THAT HAPPENS DEPENDS ON YOU..."

The 'play' button is pressed on a battered recording device. A crackle of static hisses in response, which finally clears into a familiar voice.

THE DOCTOR (VOICE ONLY): Hello! Hello! If you can hear this, please – listen – it's about time; and how very little of it I've got left. Everything that happens next depends on you...

From *The Crash of the Elysium*
by TOM MACRAE

The Crash of the Elysium



NOTE: Unlike other Doctor Who presentations, *The Crash of the Elysium* is an ongoing, immersive experience which will be staged on future occasions. As such, no narrative elements are referred to in the following text.

The *Crash of the Elysium* is a new venture for Doctor Who narratives – an “immersive theatre” piece in which the audience becomes part of the Time Lord’s adventure. Bringing this notion to life in association with BBC Wales and BBC North West for the 2011 Manchester International Festival was

PRODUCTION

Mon 25 Apr 11 Upper Boat Studios: Studios 1+2 – The TARDIS; Studio 6 – The Elysium
Sat 30 Apr 11 Upper Boat Studios: Studio 6 – The Elysium

PERFORMANCES

Fri 1–Sun 17 Jul 11 MediaCityUK, Salford Quays, Manchester International Festival
Fri 15 Jun–Sun 8 Jul 12 Crown Car Park, Ipswich Arts Festival

the British theatre company Punchdrunk. Formed in 2000, Punchdrunk had previously staged major theatrical experiences in striking venues such as warehouses or disused offices, presenting versions of plays by William Shakespeare and Anton Chekhov, generally for a strictly adult audience. The projects developed by artistic director Felix Barrett had drawn massive acclaim and won awards, including the piece about 1960s America *It Felt Like a Kiss* which had been created in conjunction with BBC documentary maker Adam Curtis and staged at the Quay House as part of the Manchester International Festival in July 2009. Immediately after the run concluded, festival director Alex Poots asked Punchdrunk what they could follow this up with. Felix suggested Doctor Who, telling *The Guardian*, “It was one of the shows that



I remembered watching as a child. We grew up on its complexity of narrative and so do today’s children. It’s rich and layered... you don’t have to explain the background, you can just go straight in and the children will go with you. Cultural icons don’t come much bigger than the Doctor.”

When Punchdrunk later discussed the new venture with Piers Wenger and Steven Moffat at the BBC, the episodes *The Time of Angels* and *Flesh and Stone* (2010) were taken as a starting point for a new storyline. Piers, deciding that the show should be written by someone with both a track record on Doctor Who and the correct sensibility to collaborate with Punchdrunk, then approached Tom MacRae, who had written the episodes *Rise of the Cybermen* and *The Age of Steel* for the 2006 series. More recently Tom had contributed scripts to *Lewis* and *Marple*, in addition to which he had written books for children. Live theatre would be a new experience for Tom in terms of scripting and – in tandem with this – he was also completing his script for Episode 10 of the 2011 series of Doctor Who. The basic notion for the interactive show was then developed into a full narrative concept by Tom and Felix with the finished script by Tom.

For the new production, Felix wanted something which would release the ‘inner child’ of any adult, but as the show took shape it was aimed

THE CRASH OF THE ELYSIUM

specifically at children, with the Punchdrunk team hoping to create the atmosphere of being involved in an episode. Together, Tom and Felix carefully considered the key elements of a Doctor Who episode and how these could be used in a live experience for which they would create new interactive characters as well as featuring pre-recorded video material with Matt Smith as the Doctor.

In 2007, it had been announced that many departments of the BBC would be relocating from London to their new home of MediaCityUK which would be sited at Salford Quays, with work on the broadcasting complex nearing completion in 2011. The space afforded at the almost-complete Media City would be ideal for staging the event – *The Crash of the Elysium*. Designed for children aged 6 to 12, the youngsters would enter the world of the show through the front door of a seemingly ordinary corporate building, before being whisked off into a bespoke Doctor Who adventure where – over the next hour – the children would need to move and think fast to help the Doctor...

The *Crash of the Elysium* was announced as part of the MIF 2011 line-up on Thursday 17 March, but with no references to connect it with Doctor Who other than connections with the BBC and the involvement of Tom MacRae and Steven Moffat. It was described as an immersive show specifically aimed at children. A recording script for the pre-taped material was locked on Thursday 21 April. On Monday 25 April, while the main unit was recording Episode 13, a second unit working from 10.30am

Doctor Who adventure aimed at six to 12-year-olds and would open on Thursday 30 June. "Doctor Who has always been interactive," commented Steven Moffat. "Children don't just watch it, they join in, they play at it, they become part of it. It invades their living rooms, their dreams, and sometimes the space beneath their beds... In Tom MacRae's brilliant play the audience will be tipped into the terrifying heart of a Doctor Who adventure – not a theme park ride, not an exhibition, an honest to goodness battle to the death, with the worst nightmares of the Time Lord's world." Lyn Gardner's chat with Felix appeared in *The Guardian* on Wednesday 8, with Punchdrunk's creative director commenting that adults would only be admitted if with children at the special family performances which were aimed at younger children. "I thought it would be rather beautiful if an adult could only ever hear about the show from a child," noted Felix.

The BBC website carried an interview with Tom MacRae on Friday 10 June, and the writer also spoke to Dominic Cavendish of the *Daily Telegraph* for an interview which appeared on Tuesday 21 June. "In the tradition of the best Doctor Who the premise of what needs to happen is clearly outlined in the first couple of scenes, where it's established what's going on and what the kids have to do," explained Tom, "They then go on a mission that requires them to head into this labyrinth of wonder we've

children of ages nine to 12, with the adults leaving the youngsters in the hands of the cast after the first five minutes. The same day, the BBC website ran preview photographs, and then carried an interview with Piers Wenger on Friday 1 July.

Children's performances were scheduled from 11am to 8.40pm for Saturday 2 and Sunday 3, and then from Tuesday 5 to Friday 8 there were family shows from 4pm followed by children's shows from 6.40pm, with the After Dark shows from 8pm to 9pm starting on Friday 8. Similar patterns were adopted for the rest of the run, with After Dark shows concluding on Friday 15 and family performances in the afternoons. Attendees were warned that they should have footwear suitable for uneven terrain, and that the show was not suitable for those with fears of the dark or confined spaces.

Alfred Hicking of *The Guardian* submitted an enthusiastic review on Sunday 3 July ('not for the faint-hearted or short of breath') and noted that youngsters would face some of the Doctor's scariest foes ('blink and you'll miss them'). BBC North West ran a news item on the show with reactions from delighted attendees on Monday 4, and other positive reviews appeared from Dominic Cavendish of the *Daily Telegraph* on Monday 4 ('hottest ticket of the Manchester International Festival'), Glenn Meads of *The Stage* on Wednesday 6 ('out of this world') and Paul Valley of *The Independent* on Thursday 7, plus Patrick Healy's piece in the *New York Times* on Friday 15.

Some visitors on the afternoon of Friday 15 July had an extra surprise where in place of the pre-recorded messages from the Doctor, the Doctor himself – played by Matt Smith – took part in the adventure. Matt had seen Punchdrunk's award-winning *Sleep No More NYC* (a new take on *Macbeth*) in New York and wanted to see the show, telling BBC News, "I've always watched Punchdrunk shows and marvelled at their inventiveness and individuality. Put that together with Doctor Who and there is a wonderful template to tell unique stories in unique ways. The Doctor would definitely approve."

On Friday 23 December, it was announced that *The Crash of the Elysium* would continue as part of the London 2012 Festival celebrating the Olympic Games; this time it would form part of the Ipswich Arts Festival, being performed in the Crown Car Park in Ipswich under the sponsorship of the New Wolsey Theatre. Again there would be three variations of the show; one for school parties, one for families with children aged 7 to 12, and another for audiences aged 13 or more. Ruth Mackenzie, the Director of the Cultural Olympiad and London 2012 Festival, commented, "I'm delighted that we can confirm that Ipswich will be the host for this brilliant show. The production will be a highlight of the London 2012 Festival and is sure to be a hot ticket." ■■■



"We grew up on Doctor Who's complexity of narrative and so do today's children." FELIX BARRETT

to 7.30pm taped material at Upper Boat Studios for various episodes, with director Steve Hughes also working with Matt Smith on the TARDIS set... although how these sequences fitted into the show were kept secret. After this, the team moved to Studio 6 to start recording material on a purpose-built set derived from the Teselecta set seen in *Let's Kill Hitler*. These scenes were then completed on the final day of recording for the main shoot of the series; while the main unit were busy on a shoot for 2|entertain, a second unit with director Richard Senior did further recording with Matt. Ultimately, the sequences featuring River were dropped.

From Wednesday 27 April, the show's website linked to two other websites; the North West Historical Society which had posted an article from the *Manchester Guardian* about the maritime disaster of the *Elysium* (grounded by a catastrophe on 17 July 1888 with its cargo of valuable metals and confidential government cargo) and the blog of diver Daryl Christofi whose current diving salvage project was the commercial steam freighter, the *Elysium*. Tickets went on sale for the production on Wednesday 4 May, and a teaser video – part of a 'black box' recording with the Doctor – was hidden on the BBC's Doctor Who website under the title *Analysis Lessons*, with clues on the Fourth Dimension pages leading visitors to this extract, but with nothing to indicate its connection to *The Crash of the Elysium*. This video was then added to the event's website in early June.

On Tuesday 7 June, the secret behind the play was revealed; *The Crash of the Elysium* was in fact a

created... the instruction to the actors is – here's the information, if the kids ask you questions you've got everything you need. If all they want to do is press the buttons let them do that!"

Because of demand from older devotees of the series, on Tuesday 28 June it was confirmed that After Dark performances for adults and children over the age of 13 would be run during the second week of performances. The show would start every ten minutes with each party comprising around 25 children; as such, there would be six casts working in rotation at any time in six different performance spaces. Previews on Thursday 30 began with family shows from 4pm to 5.30pm; these were aimed at children ages six to eight with not more than one adult per child present, but holding back so that the youngsters could guide the story. From 6.40pm to 8.50pm, the performances were aimed at



The Crash of the Elysium

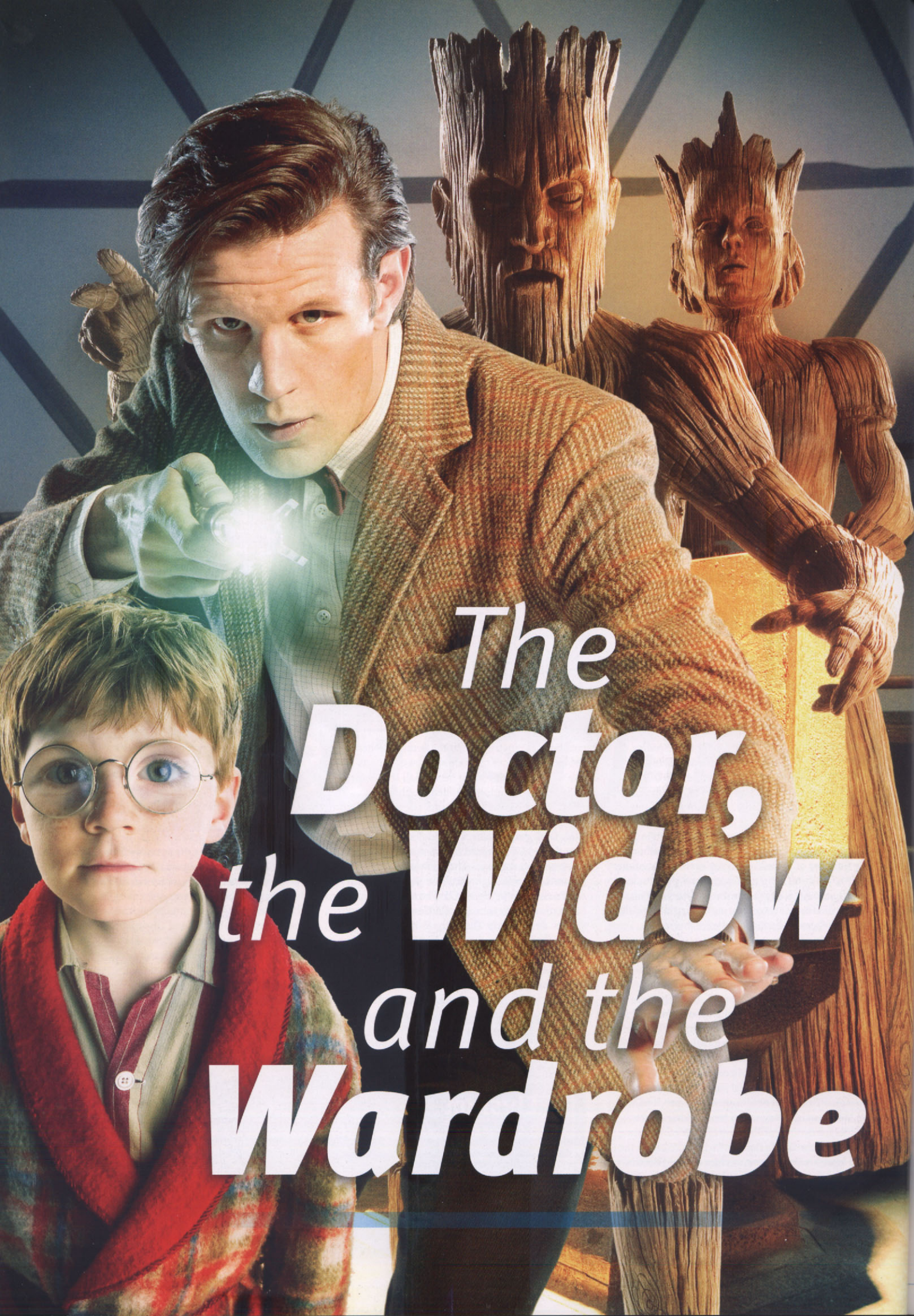
by TOM MACRAE

CAST: Edward Halstead, Mathew Blake, Tom Godwin, Chris Hannon, Joshua Hemmings, Daniel Millar, Fran Moulds, Ted Holden, Kathryn McGarr, Matt Odell, Mercy Ojelade, Joe Ransom, Leigh Symonds Rob Wilson, Sarah Sweeney with filmed appearances by

Matt Smith Doctor Who, with special thanks to Alex Kingston
UNCREDITED: Charlotte Almond, Wesley Pearce.

CREDITS: Created by Felix Barrett and Tom MacRae. Written by Tom MacRae. Based on an original idea by Steven Moffat. Based on the BBC series Doctor Who. Original music by Murray Gold. Music performed by BBC National Orchestra of Wales, conducted by Ben Foster. Director Felix Barrett. Designer Livi Vaughan. Lighting Designer Paul Normandale. Sound Designer Stephen Dobbie. Consultant Art Directors Keith Dunne & Stephen Nicholas. Assistant Director Katy Balfour. Assistant Designer

George Ellison. Graphic Design Sarah Lewis, Stephen Dobbie. Movement Consultant Maxine Doyle. Rehearsal Support Raquel Meseguer. Production Manager Jacqui Leigh. Technical Manager Jez Helliens. Company Stage Manager Jason Bentnerman. Wardrobe Supervisor Elaine Taylor. Technical Drawings Blair Mielnick. Technical Stage Managers Damian Breeze, Barra Collins, Daniel Pearson, Peter Scandrett, Beckie Toland, Matt Wilson. ASM/Props Graeme Skingle. Prop Makers/ Set Dressers Libby Altaras, Jessica Banting, Christopher Booth, Hayley Clack, Sarah Lewis, Bryony Rumble, Leonora Hatton. Prop Maker/ Carpenter James Boulton. Production Students Jack Sowerby, Leo Decann, Charlotte Briggs, Yvette Sedgely, Jake Dooley, Tom Boucher.



The
Doctor,
the Widow
and the
Wardrobe

"GO AND TELL THEM. AT ONCE."

In the attic, the Doctor tells Madge that he has no family and his friends believe he is dead.

MADGE: No-one should be alone at Christmas.

THE DOCTOR: I'm fine, I don't mind – really I'm very good at ...

MADGE: (Sternly) I didn't mean you. I meant your friends. You can't let them think you're dead, not at Christmas.

THE DOCTOR: It's complicated. Far too complicated to explain right now, I –

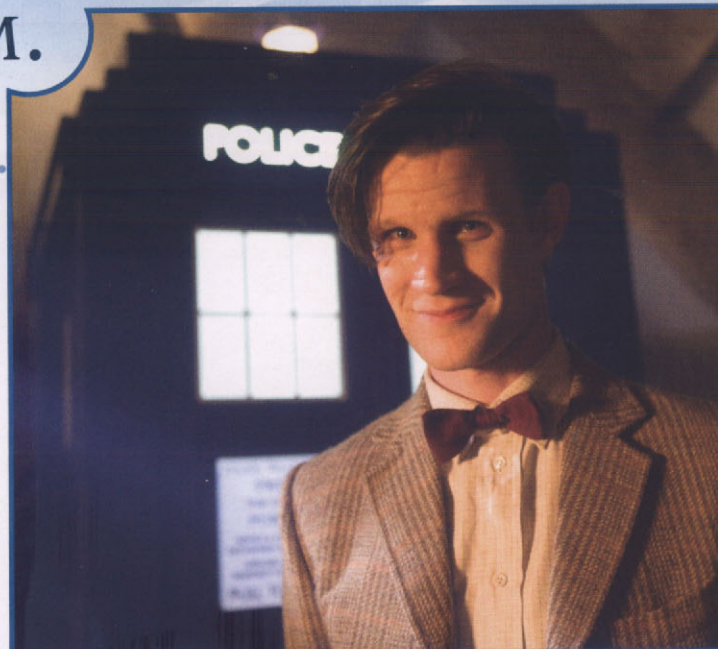
MADGE: Go and tell them. At once. You must! (He looks at her – a little affronted at her strictness. Then she gives him an impish little smile. He smiles back.)

THE DOCTOR: Yes, Mum. I'll think about it. Now, eyes on the box. (On Madge as he steps inside – he's going, he's leaving forever.)

MADGE: Caretaker – what if I require you again? (Close on the Doctor at the TARDIS doors.)

THE DOCTOR: Make a wish. (And he slips into the TARDIS. And with a roaring and grinding of engines, it fades away.)

From *The Doctor, the Widow and the Wardrobe* by STEVEN MOFFAT



The Doctor at Christmas – it always just feels so right," lead writer Steven Moffat told BBC Publicity. "When I was a kid, Santa and the Doctor somehow lived in the same place in my head – two generous madmen that I loved so much. So now that the Doctor is a regular feature of Christmas the world is just that bit more right." Steven felt that the Doctor and Santa were good friends, both bringing happiness to deserving people; indeed, the Doctor had carried a photograph of himself with Father Christmas and Albert Einstein taken during an earlier Christmas party in the previous year's Christmas Special, *A Christmas Carol*.

Having written the 2010 festive edition, Steven now knew what audiences expected for the TARDIS' yuletide appearance. "It's the day when an awful lot of people who don't watch *Doctor Who* watch it," Steven explained at the press launch for

the episode, "It has to be simpler, it has to be more sentimental. The Doctor at his most iconic; he's like an angel who comes to help." As such, the storyline would be far more standalone, free of the ongoing strands of character development which formed the 2011 series. "The Doctor on Christmas Day; he's just a bit more Willy Wonka sometimes," added Steven at the launch. "It's a day that's made for him. It's silly. Nobody minds about being silly, no-one worries about good taste... The rest of the time he's trying to impersonate an adult – that's the day he doesn't have to bother trying."

"The highest pressure I think I've ever had," was how Steven described the writing process for the Christmas Special on BBC Radio 5 Live. Following the conclusion of work on the 2011 series of *Doctor Who*, Steven had been devoted to

the production of his other BBC One series *Sherlock* on which he was executive producer and writing one of the three episodes. *Doctor Who* had completed regular production at the end of April, with recording of *Sherlock* commencing on Monday 16 May and running through the summer to Wednesday 24 August; Steven's opening episode, *A Scandal in Belgravia*, was to be recorded last in the run from Monday 25 July.

By the end of June, Steven had completed work on his script for *A Scandal in Belgravia* and was back at work on *Doctor Who*. Since Amy and Rory had effectively been written out of the Doctor's ongoing story at the end of *The God Complex* – although they had played a major role in *The Wedding of River Song* – the lead writer did not feel obliged to use them in the standalone Christmas episode; the couple were now living



PRODUCTION

Mon 12 Sep 11 Upper Boat Studios:
Studio 6 – Damaged Airlock/Space/
Blue Screen/Airlock
Tue 13 Sep 11 Upper Boat Studios:
Studio 6 – Granby House – Attic Room
Wed 14 Sep 11 Stradey Castle, Cwmbach
Road, Furnace, Llanelli (Granby House –
Front Entrance/Hallway/Madge's Bedroom/
Ext Granby House)
Thu 15 Sep 11 Stradey Castle (Granby
House – Main Sitting Room)
Fri 16 Sep 11 Stradey Castle
(Granby House – Kitchen/
Living Room/Hallway/
Staircase/Landing/Narrow
Staircase/Madge's
Bedroom/Kids' Bedroom/
Attic Corridor)
Sat 17 Sep 11 Upper Boat
Studios: Studio 2 – Arwell's
Cottage – Madge's Bedroom/
Studio 6 – Tripod Control Room/Airlock;
Bute Esplanade, Cardiff Bay (Amy + Rory's
House)

Mon 19 Sep 11 Beechenhurst, Speech
House Road, Broadwell, Coleford,
Gloucestershire (Tower/Tower – Base/
Forest by Tower)
Tue 20 Sep 11 Uskmouth Power Station,
West Nash Road, Newport (Space Ship/Very
Long Corridor/Airlock/Exploding Corridor)
Wed 21 Sep 11 Gethin Woodland Area,
Merthyr Tydfil (Forest – Portal Exit)
Thu 22 Sep 11 Gethin Woodland Area
(Forest – Portal Exit/Another Part/A
Clearing/Further On)
Fri 23 Sep 11 Gethin Woodland Area (Forest
– A Clearing)
Mon 26 Sep 11 Y Groes,
Rhiwbina, Cardiff (Street
Corner/Madge's Car); Pen
y Dre, Rhiwbina, Cardiff
(Arwell's Cottage)
Tue 27 Sep 11 Upper
Boat Studios: Studio 3 –
Granby's House – Kids'
Bedroom
Wed 28 Sep 11 Upper Boat
Studios: Studio 3 – Tower – Throne Room/
Studio 2 – Tower – Ground Level
Thu 29 Sep 11 Upper Boat Studios: Studio 6

– Arwell's Cottage – Living Room/Tripod
Control Room/Studio 2 – Tower – Ground
Level/Ext – Garden/Studio 3 – Tower –
Spiral Steps/The Top
Fri 30 Sep 11 Upper Boat Studios:
Studio 3 – Tower – Throne
Room/Spiral Steps/The Top
Sun 2 Oct 11 Upper Boat
Studios: Studio 3 – Tower –
Throne Room
Mon 3 Oct 11 Lincolnshire
Aviation Heritage Centre,
East Kirkby, Spilsby, Lincolnshire
(Lancashire Bomber/Granby House –
Grounds/Night Sky/Cockpit)
Tue 4 Oct 11 Field, Merthyr Mawr,
Bridgend, Mid Glamorgan (Outskirts of
London/Field)
Wed 5 Oct 11 Upper Boat Studios: Studio
3 – Tower – Throne Room
Thu 6 Oct 11 Upper Boat Studios: Studio
6 – Granby House – Attic Room/Studio 3 –
Tower – Throne Room/Studio 6 – Arwell's
Cottage – Living Room/Damaged Airlock/
Tripod Control Room/Studio 2 – Arwell's
Cottage – Forest/Madge's Bedroom/Tower
– Spiral Steps/The Top

Fri 7 Oct 11 Stradey Castle (Granby House
– Grounds/Main Sitting Room/Living
Room/Arwell's Cottage – Living Room/
Countryside)

Sun 9 Oct 11 Upper Boat Studios:
Studio 2 – Tower – Ground Level/
Studio 3 – Tower – Throne Room
(Damaged)/Throne Room
Stairs/Base of Throne Room
(Damaged)/Studio 6 – Arwell's
Cottage – Living Room/Studio
2 – Granby House – Coal Cellar/
Ext – Field/Studio 2 – Tower –
Spiral Steps/The Top/Forest – Portal Exit

RADIO TIMES

Sun 25 Dec 11 *The Doctor, the Widow and the Wardrobe*. It's Christmas Eve 1938, and Madge Arwell helps an injured spaceman-angel. He promises to repay her kindness. Three years later, Madge escapes war-torn London with her children for a house in Dorset. The Arwells are greeted by a caretaker whose Christmas gift leads them into a magical wintry world.

THE DOCTOR, THE WIDOW AND THE WARDROBE

Prequel



October; two of the crew stood in for the spaceship personnel glimpsed on the walkway. The finished item ran to 1 minute 31 seconds, opening with a sting of the title sequence and series logo; unlike the shooting script, it did not cut back to the empty TARDIS during the Doctor's message and concluded with the vessel exploding as per the finished episode whereas the script concluded with the Doctor pressing the button.

Cast: Matt Smith The Doctor, 2 crew members Feet on gantry.

Steven Moffat's script for the Doctor Who Xmas 2011 Prequel was issued in early October. The sequence depicted the Doctor in an explosive situation just prior to the events of the main episode as he ensured that a space ship would not be able to attack Earth; as he arranged the vessel's – and possibly his own – destruction, he telephoned Amy aboard the TARDIS,

leaving a message on the voicemail even though he knew that she was no longer travelling with him. The stage directions indicated that the Doctor was in an airlock and had assembled a 'typical haphazard Doctor lash-up'. The material of the Doctor in the airlock was recorded in Studio 1 at Upper Boat by a second unit directed by Marcus Wilson on Thursday 6

back in Leadworth, and no longer travelling in the TARDIS. As such, the Ponds' appearance would be a brief cameo only, even smaller than their role in *A Christmas Carol*; it was known that Arthur Darvill would have commitments to the theatre during the autumn and so his availability for recording in Cardiff would be limited. In addition, Steven wanted to move away from the ongoing storylines of the Doctor and the Ponds, and instead offer a tale which would simply team the Doctor with a new group of friends for a festive fantasy.

The previous year, Steven's story for *A Christmas Carol* had drawn unashamedly from Charles Dickens' classic story. This year his inspiration featured in a more oblique manner; this was *The Lion, the Witch and the Wardrobe*, a fantasy novel written by novelist, poet and academic CS Lewis (who had died on 22 November 1963, the day before *Doctor Who* made its debut). Published in 1950, *The Lion, the Witch and the Wardrobe* was the first of what became a series of books known as *The Chronicles of Narnia*. Set around 1940, it told the tale of four siblings who were evacuated from London to a country house owned by a professor so that they would escape the wartime bombing of the city. While exploring the house, the youngest child – Lucy – entered a wardrobe which was the doorway to a magical world called Narnia; she emerged into a forest which was kept in perpetual winter by the rule of the evil White Witch. While in Narnia, the four children found that time ran at a different rate; hailed as the rulers of Narnia at the end of the adventure, they spent a lifetime governing the land but when they returned through the wardrobe years later, they emerged again as children and no time had passed back in England.

"Last year's was quite deliberately doing Dickens, beat for beat, and the Doctor even acknowledged it, whereas this one is more about the idea of visiting a snowy landscape from your living room. It's magical," explained Steven in

Doctor Who Magazine. "The Doctor doesn't mention the novel, but I'm sure that's where he gets the idea from. 'Hey, that'd be a cool thing to do at Christmas!'"

Steven had read the Narnia books in his youth when he had been too young to understand the author's numerous allegories to the Christian faith, but particularly liked the concept of children escaping to another world. "You can slip away from the real world to a completely different magical one," commented Steven on the Doctor Who website.

While wanting to celebrate the Doctor's effective companion for the piece as an 'ultimate mother', the writer was also aware that the family central to his tale would mean that much of the story would be carried by child actors, and so these parts would have to be cast very carefully. The cast list for the programme would be quite small, with Steven opting to use the trio of Androzani harvesters as comedy relief characters who would also inject a familiar Doctor Who science-fiction element in the otherwise fantasy-orientated story. The Doctor's role was – very simply – to be a genial figure who would ensure that everything worked out for the best, especially for children. "I keep saying this is a children's programme," noted Steven in *DWM*. "Whether it really is or not, I don't quite know, but there's no question that, as a character, the Doctor has a powerful relationship with children. The Doctor is someone who, for whatever reason, whatever part of the back-story he's missing, doesn't grow up. He hasn't settled down. He's just larking about. It just works."

In the wake of the Doctor's apparent death in *The Wedding of River Song*, Steven opted to show the Time Lord keeping a low profile, and becoming involved with the lives of the apparently widowed Madge Arwell and her children, Cyril and Lucy.

"The Doctor at Christmas – nothing is more fun to write," Steven told BBC Publicity. "Maybe because it's so his kind of day – everything's bright and shiny, everybody's having a laugh, and nobody minds if you wear a really stupid hat. Of all the Doctors, Matt Smith's is the one that was born for this time of year – so it's the best news possible that he's heading back down the chimney."

The creatures in the story were male and female rulers made of wood – a Wooden King and Queen. This notion evolved from a nightmare that

Steven had experienced when he was little; he believed that if he fell asleep facing the wall rather than the door of his bedroom, something bad would happen to him. Once he awoke facing the wall, and thought for a moment that he saw the figure of a seated wooden king by the door reprimanding him.

For the names of two of the Androzani harvesters, Steven adapted those of his two fellow executive producers who were leaving the series: Beth Willis became 'Billis' while Piers Wenger formed the basis of 'Ven-Garr'.

The first version of the Christmas script was written in about three weeks during July and delivered in segments to the production office. With the first draft submitted to BBC Wales, Steven opted to take a day off for the first time in months; with the pressure of delivering material relieved, he succumbed to a cold which then blighted him for several weeks.

On Tuesday 23 August, Steven was on location for the *Sherlock* episode *A Scandal in Belgravia*, which was recording in London on North Gower Street. Piers Wenger and incoming executive producer Caroline Skinner came to join him to discuss





Opposite inset 1 & 2:
The Doctor (Matt Smith)
is trapped on an alien
spacecraft...

Opposite left: ... which
explodes!

Left and below: Matt
Smith performs his narrow
escape from the spaceship.

Inset 1: Madge Arwell
(Claire Skinner)...

Inset 2: ... discovers a
fallen spaceman.



"When I was a kid, Santa and the Doctor somehow lived in the same place in my head." STEVEN MOFFAT

revisions to the *Doctor Who* Christmas Special, and the team adjourned to a nearby hotel to review the script. While London basked in the summer heat, Steven found that he was able to draw inspiration for the rewrites from the location shoot for *Sherlock*, since the exterior of 221B Baker Street was being dressed with fake snow to record a Christmas sequence for *A Scandal in Belgravia*.

The director for the Christmas Special was a new name for *Doctor Who*: Farren Blackburn. After studying at film school, Farren had made his mark as a writer and director on various short films which had won awards on the international festival circuit. One of his drama-documentaries won a Royal Television Society award for the BBC, and although he started on programmes such as *Panorama*, by 2005 he was directing episodes of dramas like *Doctors*, moving onto editions of *Waterloo Road*, *Holby City*, *Survivors* and *Holby City*. Most recently he had directed a stylish fantasy horror series entitled *The Fades* for BBC Three, on which Caroline Skinner had been the producer. Farren had initially been approached in 2010 by Piers Wenger, who offered him an opportunity to direct two episodes of *Doctor Who* late in the production of the 2011 series; however, these would overlap with *The Fades* which Farren had already been booked for, and which would start recording in late March 2011. As such, Piers asked Farren if he would be interested in the Christmas Special

which was scheduled for recording in the autumn after work on *The Fades* would be completed; Farren agreed and after discussions with Steven Moffat and producer Marcus Wilson was delighted to be confirmed as director for the *Doctor Who* Special.

Prior to the Christmas Special, the last television recording for *Doctor Who* had been on Sunday 10 and Monday 11 July when the pre-credits sequence for *Let's Kill Hitler* had been taped with the regular cast of Matt Smith, Karen Gillan and Arthur Darvill; Matt had then accompanied Steven up to Salford for a performance of the interactive *Doctor Who* experience *The Crash of the Elysium* on Friday 15, during which time Steven had been writing the Christmas script on the train. Matt and Karen had then spent a week in the USA attending ComicCon in late July, recording appearances on *The Late Late Show* and taking part in the Television Critics Association Cable Press Tour in LA.

Returning to the UK, Matt had then been busy during August with the recording of a period Olympic drama entitled *Bert and Dickie* for the BBC. Voice recording for the next *Doctor Who* Adventure Game, *The Gunpowder Plot*, also took place during August, and while Matt was busy on *Bert and Dickie*, Karen and Arthur were able to attend the press preview for *Let's Kill Hitler* on Monday 15 August, with Karen also making a promotional

appearance for the series on BBC One's *Breakfast* on Friday 26 August.

A third draft script for *Doctor Who: Christmas Special 2011* was issued on Friday 2 September, and was very close to the final shooting script; this was used as the readthrough script when most of the cast assembled at a hotel in Cardiff on the afternoon of Monday 5 September. "Merry Christmas!" welcomed Steven Moffat. "It hardly seems a year since last Christmas, that's because it's September!"

The main guest star for the Christmas episode was Claire Skinner who would be playing Madge Arwell. Claire's television career included *Cheff!*, *A Dance to the Music of Time*, *The Peter Principle*, *Bedtime*, *Life Begins*, *Outnumbered* and *Trinity* and she was married to director Charles Palmer who had directed episodes of *Doctor Who* (Smith and Jones, *The Shakespeare Code*, *Human Nature*, *The Family of Blood* (all 2007)); her son was also a fan of the show. "I was very excited to be in it, both because it's *Doctor Who* and also a great script," she told BBC Publicity, "When I got the call I was like 'Yay, at last I'm going to be in *Doctor Who*.'"

Playing the young Arwells were Maurice Cole and Holly Earl as Cyril and Lucy. 19-year-old Holly had been acting since she was four, and had appeared in films like *Possession* as well as making regular television appearances in *Touching Evil* and more recently in *Casualty*. Holly had never seen *Doctor Who* before, and so had viewed *Night Terrors* on BBC One two days before the readthrough to understand the tone of the show. Maurice – who was accompanied during production by his father – had recently completed a film called *Foster* and



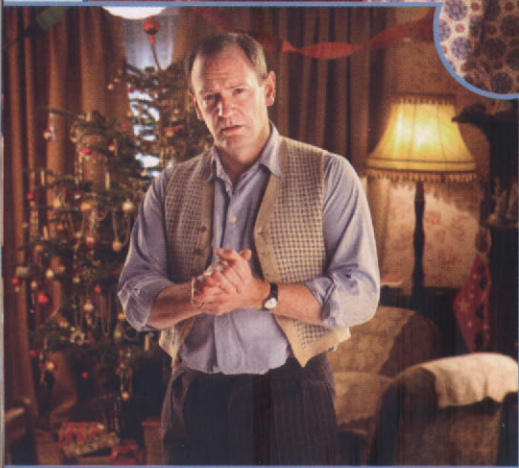


Right: Madge gives a message to Cyril (Maurice Cole) to pass on...

Below: ... to his father (Alexander Armstrong).

Inset 1: Madge is not the best driver in the world...

Inset 2: ... but manages to get the spaceman to a police box.



"We filmed in an amazing Victorian castle overlooking the Gower peninsular. It was stunning." ALEXANDER ARMSTRONG

undertaken a number of commercials; in honour of his ninth birthday, at the readthrough he was presented with a TARDIS cake.

Back in London on Tuesday 6, Matt Smith attended the GQ Men of the Year Awards at the Royal Opera House and was named as 'Most Stylish Man'. The shooting script for the Christmas Special was issued on Wednesday 7, incorporating changes made by Steven during and after the readthrough. There was now more detail about the Christmas tree and a development of the strange sound in the forest, with Cyril realising that there was no wind amidst the trees, but that this was the sound of the baubles. Lucy's conversation with the Doctor about 'Fairyland' was added, and minor changes were made to the discovery of the Wooden King by Lucy and the Doctor. Madge now told Droxil that she was from 1941 (previously this had been 1940) and there was more dialogue and stage direction emphasising the Wooden King and Queen communicating via Cyril using lip-sync.

It was now also felt that the name Lucy was too much of a reference to *The Lion, the Witch and the Wardrobe*, and so on Thursday 8 September, script executive Caroline Henry (who had recently taken over the post from Lindsey Alford who was on maternity leave) issued a memo noting that the character was now rechristened Lily. An initial shooting schedule was drawn up on Friday 9, mapping out the 23 day shoot which was planned to conclude on Saturday 8 October. In the meantime, Matt Smith spent Thursday 8 and Friday 9 September at Pinewood Studios working on the new video game *The Eternity Clock*; on the first day he performed all his motion capture material for

the Doctor while on the second he recorded his dialogue and similar facial movement capture for the project.

Recording for the Christmas Special began on Monday 12 September in Studio 6 at the series' home of Upper Boat

Studios. Of the main cast, only Matt Smith was required for taping from 8am to 6pm on a variety of effects shots aboard the spaceship in the pre-credit sequence. Crispin Layfield co-ordinated the sequence which saw wirework and greenscreen employed for the Doctor dangling from the damaged airlock and then attempting to catch up with an empty impact suit (an item provided by freelance props and costume maker Robert Allsop with the helmet made by Fred Risen). For the more hazardous manoeuvres, stuntman Will Willoughby stood in as the Doctor. That evening at the Savoy Hotel in London, Steven Moffat joined Karen Gillan to accept Doctor Who's awards for Best Family Drama and Best Actress at the TV Choice Awards.

Day 2 on the Special ran from 8am to 6pm on Tuesday 13 and saw Holly and Claire joining Matt. The attic room in Granby House had been constructed in Studio 6 for the scenes of Lily

and then Madge talking to the Doctor, with the TARDIS police box prop in place as the Caretaker's wardrobe. At the same time, costume fittings were also held for two stand-ins for Maurice Cole who would double as Cyril for camera line-ups.

Pink page script revisions were issued on Wednesday 14 September; a short scene of the Doctor showing the Arwells the dining room at Granby House was dropped and his comments about television were shifted into his dialogue about the smaller sitting room. While Arthur Darvill was doing more voice recording for *The Gunpowder Plot* in London, Matt Smith was at work in Llanelli at Stradey Castle, a privately-

owned mansion built between 1850 and 1874 on the estate of an earlier seventeenth-century castle. With a unit base established at a yard off the Sandy Roundabout, work was scheduled for the building – which would feature as Uncle Digby's Granby House in Dorset – between 11am and 8.50pm on the first day. Maurice Cole joined Matt, Claire and Holly with his scenes carefully scheduled

for certain times because of regulations regarding hours worked by child actors; as such, he would have tuition during the day and also be substituted by Alex Watkins for line-ups as necessary. The exterior scene of the Arwells' arrival was taped first, followed by the main hallway material of the Caretaker welcoming the trio over the collapsed front door. While the scene of Madge hearing the Doctor moving around above her



THE DOCTOR, THE WIDOW AND THE WARDROBE

Readthrough Script



slowly gaining the upper hand." After the family said that they had just arrived and were too tired for the Doctor's proffered tour, Lucy added, "And we don't need to see

Christmas, NASA, 1968. Fat fella plotted the orbital path for the first manned spaceflight round the Earth – well, he was the only one who'd done it. They left him out of the documentaries, cos they thought it looked stupid. Still, that's all in your future." (This continued the friendship between the Doctor and Father Christmas established in *A Christmas Carol*). Pocketing the photograph, he made for the door, explaining, "Right then – see you all later, work to do, got to repair the roof." "What's wrong with the roof?" asked Cyril. "Oh, I'll find something," smiled the Doctor, "if it ain't broke, use your imagination." "That man is completely insane," remarked Madge, "I'm going to phone... somebody."

In the attic, the Doctor smugly ruminated on taking the new name of 'the Caretaker' and keeping it. "Keep it instead of what?" asked Lucy. "The Doctor," ▶

The readthrough script dated Friday 2 September was the third draft script. After the Doctor commented on how goo

years of time travel suddenly seeming less secure, Madge originally asked, "Anything else you need?" "Well some sort of door wedge might come in handy in future," explained the space-suited figure as he groped his way into the police box.

Madge was angrier with her children in this version. When her children were making wishes at the dining table with the wishbone and Lucy asked if her father would be at Uncle Digby's, Madge originally flared, "Of course he will. I told you he would be, why do you keep asking?" "All right, no need to shout," replied her daughter. When the Arwells arrived at Granby House, a car was to be seen pulling away. After Madge called out for Mr Cardew, Cyril asked Lucy, "Who's Mr. Cardew?" "The caretaker," replied his sister. When Cyril again asked about his father, Madge flared, "You don't

have to keep going on!!" "Why are you so cross all the time?" asked Lucy. "... I'm not. Why would I be cross?" replied her mother. "But you are," stated the girl, "Every single day." "Mummy's just...

working very hard. And there's the war, and it's difficult," replied Madge. After Cyril asked why they had to come to Granby House, Madge explained, "We'll be safer here. That's what's important. Do you understand. Cyril, look at me and tell me you understand." The boy just looked at his mother, and finally replied, "... you haven't said it."

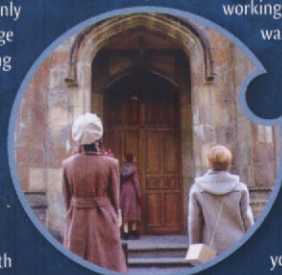
"Said what?" asked Madge. "Every year, you say it's going to be the best Christmas ever – why haven't you said it this time?" asked the boy as suddenly the front door opened. When Madge entered and remarked that the 'repaired' front door had just fallen off to the Doctor, the 'caretaker' replied, "Yes, it's been a battle of wits, but I think I'm

round a draughty old house." "Draughty??" exclaimed the Doctor, "Is that all you can say, draughty? It's not draughty, it's got atmosphere – albeit, some of it moving at speed."

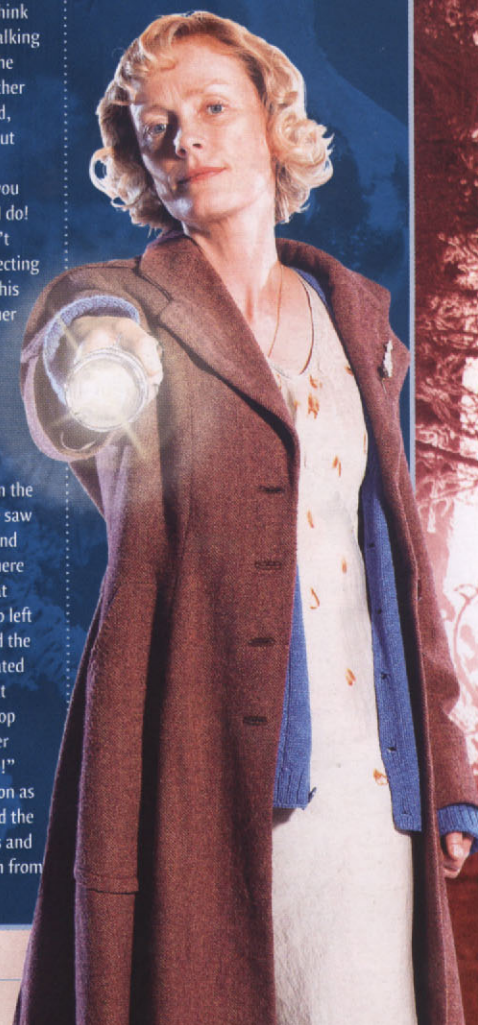
After the Doctor revealed the hammocks in the children's bedroom, Lucy asked, "This house is enormous. Why do I have to share a room with him?" "Because it's this room," replied the Doctor, "And it's brilliant." The Doctor smiled at her, and she did her best not to smile back. After Madge ordered her children to go downstairs, their voices could be heard from outside the bedroom. "She's just cross all the time," Lucy told her brother. "I think she's sad," replied Cyril. "I think she's a witch," remarked his sister. Talking to the Doctor, Madge admitted that she would tell her children about their father being dead after Christmas and added,

"You're wondering why I shout at them?" "No," replied the Caretaker. "Well you should be, because I do! Now, listen – I don't know if you're expecting to get paid for all this nonsense, or whether you're just some kind of lunatic..."

On entering the main sitting room to see the tree, Madge admitted to the Doctor, "Oh! Oh, that is... quite something." After Lucy noted that there was no name on the parcel to say who it was from, Madge saw the Doctor slipping out of the room and darted after him. "Excuse me, no, where are you going?" she demanded. "That present, where did it come from. Who left it there?" "Oh, I don't know," replied the Doctor in a manner which demonstrated that he was useless at lying, "It's that time of year, presents just sort of... pop up, don't they?" "Maybe it was Father Christmas," suggested Cyril. "Stupid!" said his sister, "There's no such person as Father Christmas." "Excuse me," said the Doctor to Madge as he rolled his eyes and crossed to Lucy, pulling a photograph from his jacket, "Me and Father



Top: Madge, Lily (Holly Earl) and Cyril are amazed by the Caretaker's Christmas preparations; **Top:** Wardrobe and make-up are attended to prior to a take; **Inset 1:** Evacuated from London to avoid the bombings, the Arwells arrive at their new home... **Inset 2:** ... and are greeted by the Doctor who is masquerading as the 'Caretaker'; **Above:** A large, mysterious Christmas present waits to be unwrapped...



THE DOCTOR, THE WIDOW AND THE WARDROBE



explained the Time Lord. "... The maker of people better?" queried the girl. "You're right," agreed the Doctor, "I've already got smugness covered." They both laughed as the Doctor's alarm sounded. After the Doctor asked Lucy where her little brother was, Lucy replied, "In bed." "Wouldn't mind just checking, would you?" asked the Doctor.

In the sequence when Cyril arrived at the door of the tower, originally the boy heard the hissing sound again and noticed that there were suddenly more baubles on the nearby trees. As he looked around in the torchlight, he saw the baubles inflating slightly and heard the strange noise from the woods again.



When Lucy and the Doctor heard the noise as they moved through the forest, and the Doctor commented on there being some sentences he should stay away from, there was then a second noise nearby. "Was that...?" asked the girl. "Now, you're going to say closer, aren't you?" asked the Doctor. "Doesn't have to be closer, could just be louder." There was then a third, even louder noise, "That was closer!" admitted the Doctor. "See the difference?"

After Ven-Garr admitted to Droxil that their technology couldn't always tell the difference between wool and sidearms, Droxil added, "Let's hope we don't run into any sheep." As the commander stepped forward to look at Madge, Ven-Garr added, "There's an app, sir." "... I'm sorry?" said Droxil. "For sheep, sir," explained the subordinate. "There's an app." "Good, thank you," replied Droxil, turning back to Madge.

Standing at the base of the tower with Lucy, the Doctor looked up and marvelled. "Is that a lighthouse?" pondered the Doctor, "Looks like a lighthouse. Didn't see that coming, did you?" "I don't understand..." said Lucy. "Course you don't, neither do I, isn't it brilliant?" admitted the Doctor. "But what's that doing there?" asked the girl. "Life's a rollercoaster and every now and then, there's a surprise lighthouse – and there's my coat of arms sorted," replied the Doctor as he turned the door handle. As the pair prepared to go in, they heard the hissing noise and looked around at the baubles on the nearby trees. "Why are they doing that?" asked Lucy. "We didn't even touch them." "The baubles protect the trees," replied the Doctor, "Perhaps the trees protect the lighthouse? If it is a lighthouse, which it isn't. Come on."

Because Madge sobbed continually when Droxil tried to question her, the commander originally asked, "How can she keep going? Isn't she going to run out or something?" When Droxil asked Madge where she came from, in this version she replied, "England, 1940." After Madge

remarked that crying was ever so useful, she originally continued, "I don't know why more men don't do it." Ven-Garr sniffed, causing

her to add, "Apart from you, of course, dear." "Ma'am!" nodded Ven-Garr appreciatively. "You really are a bit stupid, aren't you?" observed Madge.

At the top of the spiral staircase, as the Doctor worked on the door, he said to Lucy, "Look at it. No wood anywhere. Because on this world, wood is cannibalism." After the Time Lord commented that the forest of Cheem once fancied him, Lucy retorted, "You're being ridiculous." "Oh, I've hardly started," replied the Doctor, checking his watch. "Look out the window. Go on, it's just about time, have a look." "Why? At what?" asked the girl, to which the Doctor explained, "Something you'll never see, anywhere else in the universe. The stars are coming out." "I've seen the stars come out before, lots of times," replied Lucy. "Yeah. But not out of the trees," said the Doctor. Looking out of the window, after the Doctor commented on the life force singing, Lucy asked, "But why?" "Why does anybody sing?" asked the Doctor. After the girl remarked that the singing was beautiful, the Doctor looked around, commenting, "The real question is, why did the forest build this? Trees don't need buildings, people do. Why does the forest need people?"

In the Tripod, when Billis explained that the cockpit drove the platform, Madge asked, "This thing moves?" "It walks," clarified Billis, "It's a forest walker." When Madge demanded of Droxil why he had implied her children were in danger, originally the commander replied, "Uncuff me and I'll tell you." "No," said Madge, raising her gun, "Just explain what you meant." "With respect," began Droxil, "I don't believe you're about to shoot a defenceless man." "Four of my friends lost their husbands in the last month –

and they were good men," said Madge, jamming the gun into the man's body, "but that's wartime."

In the throne room, when Cyril said he could hear screaming, Lucy originally said, "Nobody's screaming. Hear what?" and the Doctor stepped over to Cyril, asking, "Who's screaming Cyril?"

In the original script, Ven-Garr activated a distress beacon for the platform. After Billis had told Madge that it took years of training to drive a Tripod, Madge replied, "We don't have years." "Actually," spoke up Droxil, "you don't have any time at all." An alarm sounded, and a loudspeaker voice announced, "Platform 12, this is the mothership – we have received your distress call, prepare for beam-out." Seeing the flashing light behind Ven-Garr, Billis said, "You didn't..." "Like the man says – prepare," replied her commander. "We can't just leave the platform..." protested Billis as the three harvesters started to

glow and Madge looked on in astonishment. "It's being junked anyway," stated Droxil. "But what about her?" asked Billis. "Yeah. Her too," replied Droxil with contempt.

In a later throne room scene, when Cyril realised they were trapped by the rain, the Doctor told

him, "I'm sorry. I really am, I'm very sorry." Later when Cyril said that they just needed to wait for mummy, the sequence originally opened with the Doctor saying, "Listen to me, both of you, please. I'm very sorry, but I'm going to have to think of a way out of here. We need some sort of acid protection, but even with that we'll need to be fast! The dimension portal won't stay active forever, we need to get back there before..." "But mummy's coming. Lucy said, she's coming," interrupted Cyril. "Of course she is, doesn't she always?" reassured his sister.

After Madge's arrival, the Doctor determined from the translation of the Wooden King and Queen that the mother was strong because she was female. "Female?" asked Cyril, almost affronted. "Exactly," explained the Doctor, "All life-kind is basically female – we're just the plus-ones."

Top left: In the attic of the house, the Doctor is rewiring... Top right: ... the TARDIS, which he tells Lily is a 'wardrobe'; Inset 1: Discovering that Cyril has vanished, the Doctor and Lily follow him through a dimensional portal to another world; Inset 2: Cyril follows footprints that lead to a tower.



Left: Lily is unable to sleep...

Below: ... and visits the Doctor in his attic.

Inset 1: Cyril sneaks downstairs to examine the mysterious Christmas present...

Inset 2: ... and discovers that it is a doorway to an alien forest!



“Of all the Doctors, Matt Smith’s is the one that was born for this time of year.” STEVEN MOFFAT

bedroom was recorded in the evening, a second camera recorded the night-time establishing shot of Granby House.

The team remained at Stradey for the next couple of days. Thursday 15 September saw a working schedule from 10.10am to 7.50pm, with teams from BBC Three’s *Doctor Who Confidential* and the BBC Website present to cover production. Taping took place in the main sitting room, opening with the Caretaker revealing his festive décor to the Arwells; following this, Matt recorded additional dialogue for the BBC Interactive game *The Gunpowder Plot*. Night time scenes of Cyril creeping into the room and unwrapping the ‘dimensional portal thingy’ were recorded, followed by the sequence of Madge also discovering the strange present leading to another world.

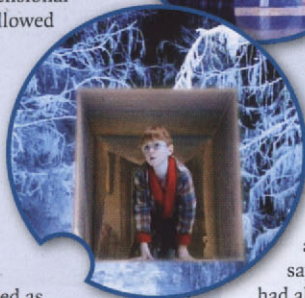
Sneak peak at *Doctor Who*’s festive sidekick wrote Graham Henry of the *Western Mail* on Friday 16 September as photographs of Claire Skinner and Matt Smith on location were printed, with the guest actress incorrectly identified as *Shameless* and *Silk* actress Maxine Peake. The BBC quickly corrected this error and confirmed the actress in 1940s period costume was in fact the star of *Outnumbered*. Meanwhile, a number of blue revisions were made to the script, mainly covering dialogue between the Doctor and Lily. This included dialogue between the Doctor and Lily about there being no wind in the forest and

the Doctor never having seen the trees so active, plus the Doctor apologising to Lily for the situation of her brother being in the middle of something very wrong in the forest. In the original shooting script when the baubles shrank and vanished, the Doctor had told Lucy, “There you go – tree likes you! Come on!” Originally when Cyril had entered the tower, he had

been urged to ascend the stairs by the strange hissing sound from the forest outside; this was now deleted.

There were minor changes to dialogue of the Doctor and Lily entering the base of the tower and encountering the Wooden King (adding in the discussion of a honey trap), plus alterations to their entrance into the throne room (adding the Queen Bee dialogue) and stage directions clarifying how the Wooden Queen and King communicated through Cyril. The final change was an insertion for the scene of Madge saying goodbye to the Doctor which had already been taped; this was Madge asking the Caretaker what to do if she ever required him again.

Recording at Stradey Castle on Friday 16 ran from 9.10am to 7.50pm and was again covered by the *Confidential* crew. Rehearsals began at 8.40am, and taping kicked off in the kitchen with its lemonade tap and continued with the moving armchairs in the living room, after which this room



was lit and dressed with festive décor for a stills shoot. Meanwhile, taping on the staircase saw the Doctor taking the Arwells upstairs and warning them about panthers before arriving at mum’s bedroom. The scenes of Lily and Cyril sneaking out of their bedroom at night and Lily moving along the attic corridor concluded the three days at the mansion, and Matt Smith did a quick phone interview with Colin Murray on BBC Radio 5 Live’s *Kicking Off* to discuss the weekend’s football. “I’m shooting the Christmas Special at the moment so it’s snow every day which is mad in the middle of September,” commented Matt.

A new shooting schedule was issued on Saturday 17 September, which largely affected the sequence of recording at Upper Boat. However, the major change was caused by the fact that a genuine Lancaster bomber located at an air museum had originally been pencilled in for a night shoot on Friday 7 October, but now needed to be moved to a daytime shoot on Monday 3 when the aircraft would be available (an early rejected notion had been to build a mock-up of the cockpit at Upper Boat). The final day of the shoot had now also been moved from Saturday 8 to Sunday 9 October. The original plan for Saturday 17 September had been to shoot at Llanelli for the first part of the day on sequences featuring the Arwell family including Reg, played by Alexander



Right: Exploring the snowy forest...

Inset 1: ... Cyril plucks a silver bauble from one of the trees...

Inset 2: ... which begins to grow in his hands.

Below: The bauble cracks open like an egg releasing a creature which disappears into the forest.



Armstrong. However, the schedule was amended so that the day's work began back at Upper Boat at 11.30am with the Confidential team again in attendance.

The scene of Madge in her cottage bedroom with the fateful telegram was recorded first in Studio 2, after which work moved onto the control room of the Tripod which had been constructed in Studio 6; here solo scenes of Madge propelling the platform through the forest to the tower were taped. Matt Smith then completed the scene in the airlock for the pre-credit sequence before heading out on location to rejoin his usual co-stars, Karen Gillan and Arthur Darvill. The Doctor arriving at Rory and Amy's house just in time for Christmas 2013 was taped through to 10.30pm at a house on Bute Esplanade in Cardiff, the same venue seen as the couple's new home at the end of *The God Complex* recorded back in March.

Guess Who gets a warm welcome at town club meeting reported the South Wales Evening Post on Monday 19 as it recounted how Matt Smith had been found enjoying a drink in the Stradey Park Hotel a few days earlier and had been persuaded to join a meeting of the town's rotary club chaired by Graham Williams.

"The night shoots are always tough but I'm enjoying myself," Matt Smith told *Doctor Who Insider*. Monday 19 September kicked off a week of night shoots for numerous exterior scenes in the alien forest. The BBC crew and the Confidential team travelled to Beechenhurst, a tourist area near the former Speech House colliery found amidst the Forest of Dean near Coleford in Gloucestershire; it was here that the base of the tower had been

THE LION, THE WITCH and THE WARDROBE



A Story for Children
by
C. S. LEWIS

"The Doctor doesn't mention the novel, but I'm sure that's where he gets the idea from." STEVEN MOFFAT

constructed for scenes to be recorded between 7pm and 3.30am. Cyril's arrival was taped first, followed by the arrival of the Doctor and Lily, inserts of the Doctor staring at the downed Tripod from the doorway, and the Doctor and Lily hurrying through the trees towards the structure.

"It was a really tough shoot," Matt later told *The Guardian*, "Out in a forest, at night, and because there were children involved, some shooting schedules had to change radically, we'd often have to shoot through, no breaks – you get lunch at midnight or something."

On Tuesday 20 September, the BBC issued a press release about the untitled hour-long *Doctor Who* Christmas Special announcing that production was underway and that the guest stars were Claire Skinner, Bill Bailey, Arabella Weir and Alexander Armstrong. The Doctor was to find himself 'in war-torn England embarking on a magical and mysterious adventure with a young widow and her two children.' Claire Skinner commented, "I am thrilled to be in *Doctor Who* playing Madge who is a bit of super-mum. It's a magical part," and production was confirmed as continuing until mid-October. With this announcement made, comedian

Bill Bailey was able to tweet from the end of an American tour: 'Back to Blighty to film *Doctor Who* Christmas Special.'

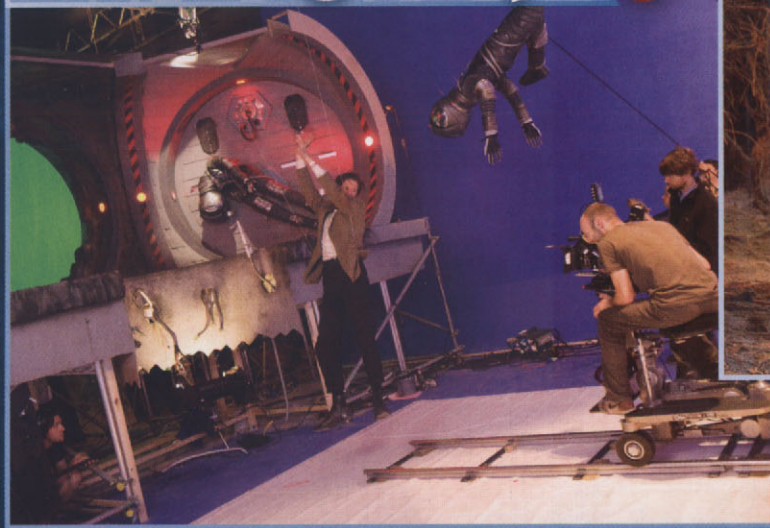
The night of Tuesday 20 found the BBC Cymru team working in the harsh, dusty environment of the coal-fired generators at Uskmouth Power Station in Newport, a venue first used by the series in November 2005 for *The Age of Steel* and most recently visited for *The Girl Who Waited* in March. The crews of *Doctor Who*, *Doctor Who Confidential* and BBC Interactive donned goggles, hard hats, ear plugs and fluorescent jackets for the shoot scheduled between 3.30pm and 2.30am. The corridor leading to the

airlock aboard the spaceship had been constructed by the BBC in a particularly grimy area of the power station, with Matt Smith and his stunt double Gordon Seed performing the Doctor's frantic dash, narrowly avoiding a fireball. Matt was thrilled to take part in as much of the carefully-timed action sequences as possible.

Further schedule changes were announced on Wednesday 21 September, mainly affecting the exterior sequence of the space-suited Doctor being found by Madge which had originally been planned for a shoot in Bridgend on Tuesday 27 but were now put back a week to Tuesday 4 October. Wednesday night's shoot from 3.30pm to 2.30am was the first of three nights spent at the picturesque Gethin Woodland Park, a

THE DOCTOR, THE WIDOW AND THE WARDROBE

Shooting Script



was described as being 'as cramped and battered as you'd expect - maybe a little like the Teselecta control room [from *Let's Kill Hitler* and *The Wedding of River Song*], but more downmarket. The forklift of sci-fi. There's one big central chair, with big chunky controls in front of it - a big joystick is prominent.'

The Wooden King found at the base of the tower was described as 'a wooden carving. Very big - like a king sitting on a throne, seeming all of one piece. A thin, bearded, wooden face, blank eyes, a crown, all in dark, ancient wood - the same face we saw within the baubles. It looms above Cyril.' Originally when the Doctor and Lucy entered the tower and see the

Wooden King, Lucy commented, 'The face - it's like those things in the baubles... Maybe whoever lives here made a statue of them.' When Lucy asked if the

figure was safe, the Doctor replied, 'Oh, I should think so, it's enormous, and look at those hands, it could tear a person apart without even - sorry, that wasn't quite where you were coming from, was it?' Lucy gave a small shake of her head, and the Doctor continued, 'Come on, let's go and find your brother.' 'Up there?' asked Lucy. 'Do I have to come?' 'Well you could always stay down here. With him,' gestured the Doctor towards the Wooden King, 'Give us a shout if he comes to life and starts marauding.' The Doctor headed up the stairs, and with a glance at the wooden figure, Lucy raced after him.

Originally at the top of the tower steps, the Doctor tried to sonic the door, commenting, 'Oh, come on, it's not even deadlocked, what's the matter with you?' 'Who could've built this place?' asked Lucy. 'No-one. The forest grew it,' explained the Doctor as he recalled his encounter with the forest of Cheem. The stage directions note that when the Doctor kneels by Cyril and places his hands on the circlet, he would do so 'in the same mind-meld way he did in the *The Eleventh Hour* and *The Girl in the Fireplace*'. When the top of the tower entered the time vortex, the stage directions indicated, 'Through the windows we see the tunnel of the time vortex (basically, the title sequence, let's be honest).'

The adventure opened on Christmas Eve of 1938 (as specified in the script and referred to as Night 1) with Madge seeing something crash from the sky at 2100, discovering the Doctor at 2130, telling her family about the injured spaceman at 2200 and driving the strange figure to the police box at 2215 before returning home at 2330. In the finished programme, the telegram indicated that Reg's plane was lost on the night of 20 December; this was three years later as indicated by an on-screen caption and confirmed by Madge as 1941. Madge was seen waking next to the telegram on Day 2 at 0800 and being cross with her children at 1800 on Night 2. Day 3 - Christmas Eve, ▶

The opening sequence with the Doctor in the damaged airlock was simpler in the script and lacked the Doctor urging the spacesuit to 'come' to him. The opening titles originally appeared much later in the shooting script; after Lucy and Cyril made a wish at the dining table and the telescope depicted the TARDIS flashing by in space. A caption was originally to appear over the scene where the Doctor was found by Madge reading: 'DECEMBER 24TH, 1938'; the setting described as 'in the outskirts [of London] - Kew, somewhere like that. Bit more "villagey", a few fields, but still identifiably the big city.'

Of the Arwell family, Madge was described as 'Early thirties, pretty, made of dependable stuff - not the brightest, but the best,' Cyril was 'a little boy... with stars on his pyjamas. He's got a solemn moon face, round glasses - the most phlegmatic 12-year-old ever,' Lucy (later re-named Lily) was 'in her nightie, fifteen, on the verge of very pretty' and Madge's husband Reg was outlined as 'handsome, mid-thirties'.

Madge originally ran Mr Goldsmith's car into a low wall. After Madge's comment that a lot of things got in the way during their car journey, she originally told the spacesuited figure, 'It's a bit cold out there, do you want a little brandy?' As she passed a flask to him, her companion turned to look at her with the back of his helmet and indicate that he had no way to drink it. 'Maybe not for now,' she agreed. The transition from 1938 to what was originally 1940 in the script was described differently; Reg was to look at Madge seating herself down by the fire... and the picture would then dissolve to her face in the tattered photograph stuck on

the window of Reg's cockpit. The caption originally then indicated that this was 'Two Years Later'.

Granby House in Dorset was described as 'a big old house. It looks lovely, and old, but dilapidated. Like it hasn't been looked after properly in a long while.' Originally, the first room which the Doctor opened the door to on his whistle-stop tour for the Arwells was the 'Dining room. You haven't invented proper television yet, so people still have to eat in front of tables. Bit rubbish.' In the main sitting room, the script outlined the amazing Christmas tree awaiting the family: 'A toy train circles it. There's a cuckoo clock with a penguin popping in and out.

There's a revolving section. A space rocket orbits it, with Santa astride it, waving. All the maddest tree ideas we can have.'

The present under the tree was noted as being wrapped in 'TARDIS blue wrapping paper.' Originally when Madge assured her children that it would be 'the best Christmas ever,' there was to be a flash of the crumpled telegram as she thought of the sadness to come.

The three people who confronted Madge were described as 'three bulky, armoured figures, carrying huge assault weapons... the three hulking figures are wearing high-tech combat armour (a bit like the characters in the *Halo* computer game), which matches with the tripod structure, and looks about as paint-flaked and battered.' Corporal Ven-Garr was 'the bulkiest of the figures... a big broad face, bit hard, bit oafish', Commander Droxil had 'a grizzled but human face' and Billis was 'the shortest of the three... female, hard as nails.' The Tripod Control room



Top left: Matt Smith prepares to film his dramatic departure from the exploding spaceship; Top right: The production team uses greenscreen to make it look as though the Doctor's dimensional portal is hanging in the air; Inset 1: The Doctor is surprised to see the face of the Wooden King looking out at him from one of the Christmas tree baubles; Inset 2: Maurice Cole rehearses a scene in the cold, wet woodland location.

THE DOCTOR, THE WIDOW AND THE WARDROBE



Above: Matt Smith and Holly Earl wrap up warm on the night-time location shoot as the production team prepares to record the Doctor and Lily's arrival in the forest; Inset: Action!

1941 – saw the Arwells arriving at Granby House at 1400 and the Caretaker's tour ending with the main sitting room and the huge present at 1428. That night – Night 3 – Cyril was too excited to sleep at 2205 and both children sneaked out of their room at 2220, with Cyril unwrapping the mysterious box at 2225. The Doctor and Lily realised that Cyril was not in his hammock at 2235, entering the box at 2238 and being followed by Madge at 2245.

The time stream on the alien world in 5344 ran at a different rate as the Doctor explained to Lily, with Cyril being 20 minutes ahead of them within seconds. As such, in the forest, Cyril first emerged on Night 3 at 1630 and it was 2000 by the time he returned to see the bauble growing. The Doctor and Lily arrived at 2027. Cyril entered the tower at 2040, and

Madge was confronted by the Tripod at 2048, getting the drop on its trio at 2055. The Wooden Queen crowned Cyril at 2100, and the Wooden King rose at 2101. Droxil's crew teleported out at 2108 but

Madge managed to get the Tripod to the tower as the rain fell at 2120, crashing at 2126. The top of the tower departed at 2132 and the sphere encountered Reg's Lancaster bomber at 2140 with the travellers knocked out at 2145. Back on Earth on Day 4 – Christmas Day 1941 –

Madge and her family recovered at 1100 and were reunited with Reg at 1106. On Night 4, the Doctor tried to slip away at 1800, but Madge told him to find his friends at 1815; as such, the Doctor was reunited with Amy and Rory at 1900 at Christmas in December 2013, two years after they had last been together.



tourist spot of the Forestry Commission at Merthyr Tydfil which had already been used for location work on BBC One's *Merlin*. Two areas of Gethin Woods had been selected for use by the BBC; one because of its natural 'magical' atmosphere, and the other because harvesting of trees had recently created an open area suitable for the BBC unit to set up in. The Confidential team was present for recording of scenes at the portal exit which had been set up in a woodland area dressed with fake snow. Jacob Lane doubled for Maurice Cole at various times during the night, including a shot of Cyril entering the forest through the box. Most of Cyril's solo scenes were taped first through to him seeing the bauble grow, after which the shoot completed with the arrival of the Doctor and Lily in the early hours.

The announcement of the Christmas Special fuelled various media stories such as a report by Peter Law in the South Wales Echo which ran a selection photographs snapped during location work on Thursday 22 September. A shot of Matt wearing some woollen headgear was the basis of The Sun's Time Lord Matt Smith wears a tea cosy with a note that the actor 'has asked chiefs for a pork pie hat to go with his bow tie and tweed jacket.' Meanwhile the local paper The Forester ran Look What's Landed for Dr Who Xmas Special as it commented on the base of the tower constructed at Beechenhurst.

Recording from 6pm to 4am at Gethin Woods that night resumed with scenes of Cyril at the portal exit, and then covered his progress into another part of the forest as he followed the footprints. Scenes of Lily and the Doctor in the forest feeling the ground shaking were then taped, along with Madge running from the appearance of the Tripod and a further scene of Cyril tracking the footprints.

Friday 23 September found Matt travelling down to Basingstoke after the night shoot to be ready for the première of the Doctor Who mini-episode *Death is the Only Answer* to the students of Oakley Junior School who had written it. While talking to the children about

the series, Matt commented that it would be really useful if any of the pupils could come up with a setting for the sonic screwdriver that could work on wood. The new home for Doctor Who also opened for work as the BBC One drama *Casualty* started recording at the BBC Drama Centre of Roath Lock in Cardiff. With Matt Smith not available for work on the Christmas Special, the night of Friday 23 September at Gethin focussed on Madge's encounter with the Androzani Major team.

The Confidential crew was present for the shoot in the clearing from 6pm to 4am which included plate shots for shots of the Tripod being driven by Madge. Numerous high-angle shots of Gethin Woods were recorded showing views from the top of the tower. Joining Claire Skinner for the night were Bill Bailey, Paul Bazely and Arabella Weir as Droxil, Ven-Garr and Billis. Bill Bailey had been a keen Doctor Who fan since his 1970s childhood, watching the series when it starred Jon Pertwee; an early routine which he had performed at the Comedy Store had been *Dr Qui*, a Belgian jazz version of Ron Grainer's famous theme tune. Bill had established himself on television with the stand-up show *Is It Bill Bailey?* and had also featured in the sitcom *Black Books*

and the panel game *Never Mind the Buzzcocks*. Actress and writer Arabella Weir had featured in *The Corner House* and *Les Girls* before finding fame as a member of BBC2's *The Fast Show* team and other comedies such as *The Creatives* and *Posh Nosh*; a close friend of her former lodger David Tennant (godfather to her two children who had visited the Doctor Who set before), she had starred as a comic, flatulent, alternative incarnation of the Doctor in the Big Finish audio play *Exile* from the Doctor Who Unbound series recorded in September 2003.

Paul Bazely was best known for playing Troy in the ITV1 series *Benidorm*. The three actors playing the harvesters were glad to be warmly dressed in their armoured costumes beneath which they were clad in neoprene ski suits; however, the cumbersome outfits meant that it was very awkward for the trio to be transported from the unit base to the clearing in the woods in a people carrier. "When I arrived at the set, it was





Opposite Left: Lily sees a bauble grow on a tree.

Left and opposite inset 1 & 2: The Doctor and Lily find Cyril's footsteps and follow them through the trees...

Below: The Doctor deduces that something has hatched.

Inset 1: Madge discovers the dimensional portal.

Inset 2: Cyril listens to the whispering trees.



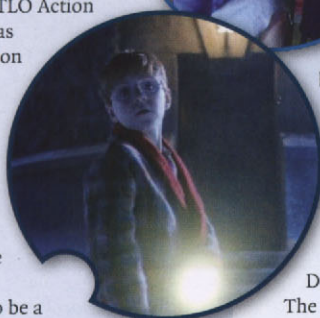
"When I arrived at the set, it was quite breathtaking. This beautiful forest, decked out in snow." BILL BAILEY

quite breathtaking," Bill told the *Daily Telegraph*, "This beautiful forest, decked out in snow – it looked amazing. And then us as forest space farmers clanging around, it was such fun. It was a juxtaposition of all that is the essence of *Doctor Who* for me."

Following the weekend, work resumed on location with another night shoot from 6.30pm to 1.30am on Monday 26 September. Only Matt Smith and Claire Skinner were required, with Claire having an early call to practice driving Mr Goldsmith's car, a period space provided by Rob Holloway of TLO Action Vehicles; performing cameos as passers-by were post-production supervisors Nerys Davies and Ceres Doyle, while the *Confidential* crew was also present to cover the 1938 sequences. With the unit based at Parc Caedelyn, taping began on Y Groes in Rhiwbina, Cardiff with Madge dropping the impact-suited angel off at what turned out to be a real police box. "We shot some scenes outside in a public space and it was an unusual experience acting in front of huge crowds of people who had come to watch," Claire told BBC Publicity. "I had to drive a car down the road, which took about 500 takes, and they applauded my driving each time. It was lovely, but I hadn't been quite

ready for that." In the early hours, the crew then moved to the nearby road of Pen y Dre where one of the houses featured in establishing shots of the Arwells' cottage.

Images from the night shoot featured in media coverage the next day. It's a fight Christmas for *Doctor Who* commented Laura Caroe of The Sun in a piece which drew upon the BBC press release for quotes.



Similar items featured in the *Daily Mail* and from BBC News Wales while a set report appeared on Wales Online. The BBC team was then back at work at Upper Boat from 1pm to 10pm that night where the Caretaker's special children's bedroom had been constructed in Studio 3. Some

scenes of the youngsters in their hammocks were taped first while Claire Skinner performed a photocall as Madge at 2pm. The main scene of the Doctor revealing the amazing bedroom was then taped, with Gordon Seed doubling Matt Smith in the Doctor's leap into the 'faulty' hammock.

The material with Maurice Cole – and his stand-in Alex Watkins – was cleared first, so the evening concluded with the shots of Lily and the Doctor looking in on the fake Cyril in his hammock, with Matt ad-libbing the line, "The old bear and duvet, eh?"

Natalie Barnes of *Doctor Who Adventures* was present for the shoot that night, along with the



crew of *Doctor Who Confidential* who were in for a shock. After seven years, producer Gillane Seaborne and her team were told that their show was being cancelled by BBC Three. The Corporation was under financial stress and being forced to make cutbacks, and channel controller Zai Bennett had decreed that this was an area for savings since he felt that the show had run its course over six series. As such, the coming weekend's edition of the behind-the-scenes show on BBC Three would bring the show to an end; the Christmas 2011 Special edition would not be completed for transmission as planned. A formal announcement about this was then made from the BBC website late on Tuesday 27.

However, the scheduled work for the *Confidential* team would continue as planned for a while, since it was hoped that a version of the programme could be completed possibly for use on a DVD release, or for screening via the BBC website or on the BBC Red Button feature. As such, the *Confidential* crew was present at Upper Boat for the Wednesday 28 shoot from 10am to 9pm, along with *Doctor Who Adventures*' Natalie Barnes. A photoshoot for the Radio Times with Matt and Maurice opened the day using the children's bedroom set from the previous day. The throne room atop the tower had been constructed adjacent to this, and here recording began with Cyril encountering the Wooden Queen. This was the first day that the Wooden Queen and King were required, and these characters were played by Paul Kasey and



Below and right:

Entering the tower, Cyril comes face to face with the Wooden King on his throne.

Inset 1: As Cyril climbs the tower...

Inset 2: ... the Wooden King comes to life!



Spencer Wilding respectively. Paul Kasey had been a regular costumed creature performer on the series, while tall actor Spencer had appeared as the Minotaur in *The God Complex* several months earlier. Choreographer Ailsa Berk was on hand to rehearse the movement of the wooden figures, with the costumes created by Millennium FX after extensive discussion with Neill Gorton; Reza Karim, Jessie Hinton, Adrian Parish and Bethan Kate Harris of Millennium supervised the strange fantasy outfits worn by Paul and Spencer. While Matt was busy with the Radio Times photoshoot, Maurice performed more scenes at the base of the tower – a set built in Studio 2 – where he encountered the Wooden King, followed by other scenes at ground level of the Doctor realising that the seated figure was alive, Madge staggering in from the lethal rain, and the Wooden King arising from his throne.

Meanwhile, the cancellation of *Doctor Who Confidential* had hit the press, with a feature from Patrick Foster of *The Guardian* in which the BBC were forced to release a comment about focussing on “original British commissions, unique to the channel.” A piece about the Christmas Special and Claire Skinner’s involvement appeared in *Metro* along with some location shots from the start of the week.



“I loved Tom Baker, but the Doctor these days has taken on a sort of rock star status.” ALEXANDER ARMSTRONG

The main promotional day for the Christmas Special was Thursday 29 September, where alongside recording at Upper Boat from 9am to 9pm, a major press visit had been scheduled by Premier PR with representatives arriving from the Radio Times, Total TV Guide, TV Choice, TV + Satellite Week, What’s On TV, TV Times, Daily Star, The Sun, Daily Express, Total Film, SFX and also Benjamin Cook of DWM and personnel from BBC Worldwide. Also, not only were the teams from *Confidential* and BBC Interactive present, but two units were recording on the sound stages. The reason for this day being selected was that all the major guest stars would be available to speak to the press; the three harvesters would return to conclude their sequences, and joining the cast would be Alexander Armstrong, who was playing Reg Arwell.

Alexander was best known for his comedy partnership with Ben Miller which had begun during their time in the Footlights club at Cambridge University; this had led to the series *Armstrong & Miller* and *The Armstrong and Miller Show* while Alexander had hosted series such as *Don’t Call Me Stupid* and *Pointless*. Since 2006, he had also recorded the voice of Mr Smith, the Xylok computer in the *Doctor Who* spin-off *The Sarah Jane Adventures*; this had never taken him beyond the confines of a

dubbing cubicle in Soho, London, but meant that he had been heard in crossover sequences in the *Doctor Who* episodes *The Stolen Earth* and *Journey’s End* (2008). “It’s something I’ve always wanted to be in and there really isn’t another show like *Doctor Who*,” Alexander told BBC Publicity. “The heritage of it is amazing... I mean my *Doctor Who* when I was young was Tom Baker. I loved Tom Baker, everyone did, but the Doctor these days has taken on a sort of rock star status.”

His character, Reg Arwell, was an RAF pilot similar to one of the comedy creations which Alexander played in his BBC Two sketch show, although the actor told the *Radio Times*, “I’m keen that he shouldn’t be a carbon copy of *The Armstrong & Miller Show* pilot.” The first scene recorded by the main unit was in the living room of the Arwells’ cottage in Studio 6, covering Madge telling Cyril that she had found an injured space man. Photographs of Maurice and Holly were then

taken by the art department to act as set dressing for later scenes, after which Maurice, Holly and Alexander went to join the second unit. Claire Skinner remained with the main unit and completed her scenes in the Tripod Control Room which featured Droxil and his crew; by now, Bill, Arabella and Paul had performed a photocall in costume at 11am... and were discovering that while their Androzani armour had been warm on location, it was sweltering inside the studio. Meanwhile, the scene of the Doctor

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looking out at the fallen Tripod was completed by the second unit helmed by producer Marcus Wilson at the base of the tower in Studio 2 before the flashback of Reg playing with his children was taped outside the sound stages. The second unit then continued work on the set of the tower representing the spiral steps constructed in Studio 3; the scenes with first Cyril and then the Doctor and Lily were taped through the evening.

Despite a one-day strike at BBC Wales by members of the BECTU union protesting against redundancies in the news department, recording on *Doctor Who* was largely unaffected on Friday 30 September. The main unit started recording at 9am in Studio 3's throne room set with the crowning of Cyril by the Wooden Queen and the start of the acid rain storm; from 10am, a second camera also recorded an effects shot of the Wooden King against greenscreen which would later form the image seen in the bauble. Recording was scheduled to wrap at 8pm, concluding work for the week.

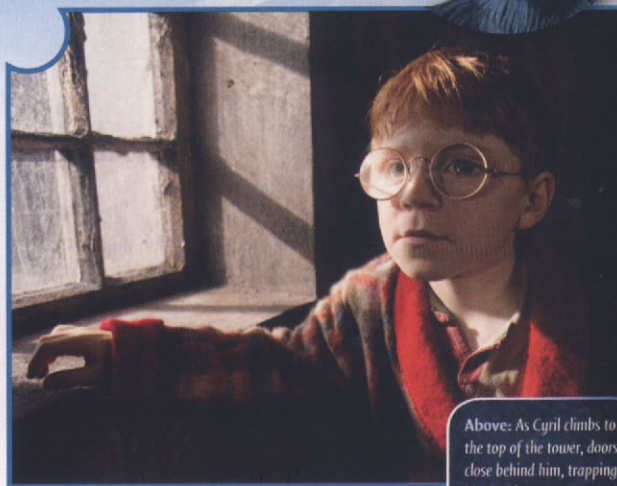
After a day off, production resumed on Sunday 2 October at Upper Boat with the *Confidential* team still on hand. Recording from 8am to 7pm in the throne room set covered the key sequence of the top of the tower being piloted through the time vortex by Madge as her memories played out. This major effects scene saw a team from The Mill present to supervise post-production requirements. That evening, the cast and crew who were travelling to Lincolnshire for the Lancaster bomber shoot the following day departed for the east coast. Meanwhile, Arthur Darvill had attended the Showmasters Entertainment and Media Show in London on Saturday 1 October and gave his last performance at the Globe Theatre in *Doctor Faustus* on Sunday 2 October.

A further shooting schedule was issued on Monday 3 October, with a second unit now added to record pick-up shots on Thursday 6. On Monday

3, the BBC team was due to record at the Lincolnshire Aviation Heritage Centre in East Kirkby from 12.30pm to 11.30pm, with the special shoot also attended by *Doctor Who Confidential*. This location was a genuine RAF Lancaster Bomber airfield used during the war, now forming a private museum established by two local farming brothers as a memorial to their brother who had died in a bombing raid over Germany in 1944. In September 1983 they had purchased NX611 – nicknamed 'Just Jane' – a Lancaster built at Longbridge in April 1945; although planned to serve in the Far East, the aircraft never went into service for the RAF during the war and was placed in storage, eventually being used by other organisations before being auctioned off and acquired as the centrepiece of the museum for when it opened in 1988.

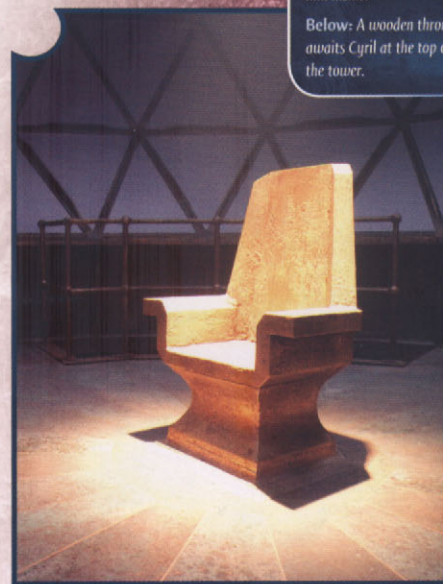
Alexander Armstrong rejoined the *Doctor Who* team, arriving by train from London. The shots of Reg and his co-pilot emerging from the bomber were taped first, showing the Arwells reunited in a sequence with Matthew Humphries doubling for Matt Smith as the Doctor. The rest of the warm, bright, windy day was then devoted to the sequences of Reg and his crew in the cockpit of 'Just Jane' herself. "They're very claustrophobic," Alexander told the *Radio Times*. "By the time I'd climbed over various bulkheads to get into the compartment, I was dripping with sweat. It was roasting in there because there's no ventilation."

Having returned to Wales, Claire Skinner was required for the next night shoot in a field at Merthyr Mawr, Bridgend from 7.30pm to 12.30am on Tuesday 4 October. With *Confidential* present, rehearsals for the Doctor's arrival from the skies in 1938 began at 5.50pm, with Gordon Seed

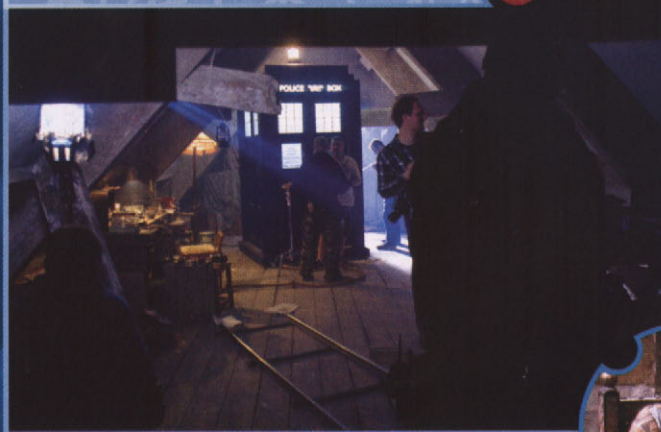


Above: As Cyril climbs to the top of the tower, doors close behind him, trapping him inside.

Below: A wooden throne awaits Cyril at the top of the tower.



Connections



Madge took the Doctor to a police telephone box which he hoped would be the TARDIS; these had come into common use in the Metropolitan Police district of London when installed between 1928 and 1937. Reg flew in an Avro Lancaster bomber, one of the main bombing aircraft used by the RAF during the later stages of World War II; the Lancaster's first test flight was in January 1941 and it was introduced into

regular service at the start of 1942 (ie after Christmas 1941 when the adventure was set). In a deleted sequence, the Doctor explained that Mr Cardew had won the lottery; the National Lottery was not launched in the UK until 1994. Lily and Cyril's bedroom included a Japanese rock garden of the sort found at temples used for Zen Buddhism, the Magna Carta (the document in which the powers of the English crown were limited by King John



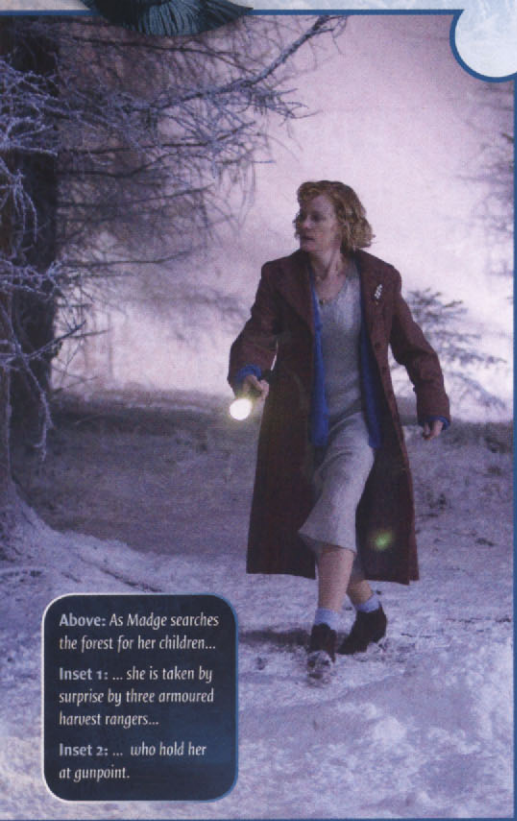
in June 1215, and already a key element of the 1983 serial *The King's Demons*), and the murder detection board game *Cluedo* which would not be launched by Waddingtons of Leeds until 1949. Madge also indicated that she knew of Radar; the detection of objects, their speed and trajectory by radio waves had been named RADAR (Radio Detection and Ranging) by the US Navy in 1940, while research work in the UK had been named RDF (Range and Direction Finding or Radio Direction Finding) by the British authorities in 1935.



Top left: The production crew prepares for the scenes in the Doctor's attic; Top middle: Reg was seen to fly a Lancaster bomber which first entered service in early 1942; Top right: The ever-popular game of whodunnit; Inset: King John as he appeared in 1983's *The King's Demons*.



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Above: As Madge searches the forest for her children...

Inset 1: ... she is taken by surprise by three armoured harvest rangers...

Inset 2: ... who hold her at gunpoint.

co-ordinating the stunt work which saw Tracey Caudle standing in for Claire for shots such as Madge's fall from her bicycle.

Back in studio on Wednesday 5 October, Confidential covered work in Studio 3 from 12.30pm to 10.30pm; this included the Wooden King and Queen communicating via Cyril in the throne room and also the approach of the Tripod, as well as completing the scene of Lily holding the circlet. DWM's Ben Cook was on set, as were Spencer Wilding's two children.

A photo session was scheduled at Upper Boat on Thursday 6 amidst recording from 10.30am to 8.30pm. Work began in the attic room set for Reg joining Madge at the end of the scene where the Doctor departed, as well as the newly added exchange between the Doctor and Madge. Matt Smith then departed for work with Marcus Wilson's second unit to record the episode's 'Prequel' for BBC Interactive. Material with Madge transfixed by the glowing crown was recorded on the throne room set, with the cast rejoined by Matt's Doctor in time for take-off. Claire Skinner remained with the main unit to tape the 1938 scene in the living room of the family cottage where Madge found Reg reading about the impending war. Meanwhile, the second unit began a series of cutaway shots

in Studio 6 including the impact suit falling away from the spaceship, the monitor in the Tripod Control Room (with crew members doubling for Billis and Madge), and then the scene of Matt's Doctor in the airlock for the online 'Prequel'.

Following this, other insert shots had been taped such as the bauble growing in the forest, close-ups of the telegram in Madge's bedroom, the Wooden King ascending the stairs and then the completion of the scene with the Doctor and Lily watching the stars appear on the trees from the top of the spiral staircase.

Friday 7 October was spent back at Stradey Castle in Llanelli taping from 9.10am to 7.50pm,

with Alexander Armstrong recording an interview with Confidential between his scenes. Exterior scenes of Madge and her children emerging from the throne room and being reunited with Reg were taped first, after which the unit moved

inside to complete the shots of Cyril staring at the huge present. Family scenes were taped next, with the Doctor slipping away from the reunited Arwells, and then a flashback to a birthday as seen by Madge. Claire and Alexander then joined the second unit to record an exterior scene of Reg and Madge visiting Uncle Digby with young Harry Thomas playing Lily as a baby, and then Reg following Madge home during their courtship. While the second unit focussed on these exteriors and establishing shots of Granby House, the main unit remained indoors to complete the scenes in the main sitting room of Cyril entering the vast present and the Doctor leading Lily after her brother; Jacob Lane stood in for Maurice Cole in some shots during the day. Alexander was massively impressed with the location, telling BBC Publicity: "We filmed in an amazing Victorian castle looking right out on the Gower peninsular. It was absolutely stunning."

Following a day off, the shoot concluded with Day 23 on Sunday 9 October. Taping from 9am to 8pm was scheduled at Upper Boat, with both BBC Interactive and Doctor Who Confidential present to record their final set report; also visiting was BBC Cymru Head of Drama, Faith Penhale, who was Piers Wenger's successor.

Taping started with the shots of Madge staggering into the base of the tower from the rain storm, after which the scenes in the damaged version of the throne room were recorded following the chamber's impact back on Earth. Other bridging shots in the tower were taped, followed by the scene of Madge being short with her children in the cottage living room in December 1941. The final scenes scheduled for the main unit were the Doctor telling a rather lame ghost story in the coal cellar in Studio 2, and then some insert shots of Madge helping the Doctor from the crater conducted in the grounds of Upper Boat. The aim was to clear Matt between 3pm and 5pm so that he could travel to the Millennium Centre in Cardiff Bay to record material for a VisitBritain tourism promotion.

Meanwhile, the second unit had recorded inserts of the acid rain fall, completed the Wooden King ascending the stairs (played by Paul Kasey for this shot since Spencer Wilding was not in studio), and taped a pick-up of Cyril peering at the footprints in the snow (Alex Watkins had again stood in for Maurice on some shots that day). With recording completed, a wrap party was then held at the Wharf on Schooner Way in Cardiff from 8.30pm. Claire Skinner had relished working with the rest of the cast, commenting that Matt Smith was "thoroughly charming, good fun and has loads of energy. I've



Connections



At the start of the episode, it appeared that the Doctor had limited endurance to survive in space, as seen during a spacewalk which he made with minimal equipment in *Four to Doomsday* (1982). The Doctor's delight in unconventional sleeping arrangements from bunk beds for Amy and Rory in *The Doctor's Wife* continued with his allocation of

hammocks to the Arwell children. Droxil indicated that his crew came from Androzani Major, a planet which had been featured in the 1984 story *The Caves of Androzani*. As in *Silence in the Library* (2008), *The Hungry Earth* (2009) and *Night Terrors*, the Doctor bemoaned the failure of the



sonic screwdriver to work on wood. His obsession with hats continued when he claimed to the forest that he looked good in a hat and he recalled how Jabe, one of the Forest of Cheem, had fancied him in *The End of the World* (2005). The Doctor claimed not to have any family, although he had mentioned them in *The Tomb of the Cybermen* (1967).

Amy referred to her daughter River Song telling her and Rory that the Doctor was not really killed at Lake Silencio, as seen in *The Wedding of River Song*.



Top left: The Doctor provides hammocks for Cyril and Lily; Top right: The Ninth Doctor met Jabe, another wood-based lifeform in *The End of the World*; Above left: The Fifth Doctor survived a space walk in *Four to Doomsday*; Above right: The Fifth Doctor in *The Caves of Androzani*.





Left: Maurice Cole waits for his cue on the set of the tower throne room.

Below: The Wooden Queen stands patiently.

Inset 1: Harvest rangers, Billis (Arabella Weir)...

Inset 2: ... and Ven-Garr (Paul Bazely).



"I am thrilled to be playing Madge who is a bit of a super-mum. It's a magical part." CLARE SKINNER

worked with Alexander Armstrong before [in *Life Begins*]... We've actually been fishing together! Bill Bailey is just completely brilliant; a really nice, natural and funny bloke. And the children as well. Maurice and Holly were just delightful, completely lovely."

With production on *Doctor Who* completed, Matt Smith returned to the USA where he attended the Spike TV Scream Awards at Universal Studios, California on Saturday 15 October; Matt had been nominated for the category of 'Best Science Fiction Actor' alongside the likes of Daniel Craig and Harrison Ford, and won the title, being presented with his accolade by Paul Wesley of *The Vampire Diaries*. "It's groovy to be here and win this award. Nuff love. Have fun!" said Matt at the ceremony, which was televised by Spike TV on Tuesday 18 October. Matt also recorded another appearance on *The Late Late Show* with Craig Ferguson; broadcast on Monday 17 October, this promoted the forthcoming commercial release of the 2011 series of *Doctor Who* along with a clip from *The Wedding of River Song*.

While Matt was in the USA, Karen Gillan opened on London's stage playing Shirley in John Osborne's 1968 play *Inadmissible Evidence* at the Donmar Warehouse on Tuesday 18 October. Matt flew back to London on Friday 21, and speaking to the US TV channel VH commented, "I've got another year of *Doctor Who* but then I'm certainly going to come and give it a shot. I'd like to hang out in LA." This prompted the story *Doctor Who* actor Matt Smith's LA bid in *The Sun* on Saturday 22. Next

day, Bill Bailey appeared on BBC Two's *Something for the Weekend* but indicated that he had been "sworn to secrecy" when questioned over his forthcoming *Doctor Who* appearance.

On Sunday 23 October, Steven Moffat attended the premiere of the movie *The Adventures of Tintin: The Secret of the Unicorn*, which he had scripted back in 2007 prior to taking over as executive producer on *Doctor Who*. His comments about BBC Three's decision to drop *Doctor Who Confidential* in *DWM* were picked up by the press and fuelled the story *Doctor Who* chief blasts the BBC in *The Sun* on Tuesday 25 October. ITV's *Daybreak* ran an item on the *Doctor Who* collection of Peter Trott from Tonbridge on Wednesday 26, and the collector also featured on that evening's edition of *Meridian Tonight*. Meanwhile that day, Matt Smith and Karen Gillan had donned festive sweaters to record their material for a major BBC One Christmas campaign – an all-star rendition of the song *Consider Yourself* from the musical *Oliver!*. Directed by Ben Winston at a studio in Acton, West London, Matt and Karen taped a shot of themselves playing the game *Twister* with a Cyberman in the late morning and then at the end of the day joined in a rendition of the main song with Sir Bruce Forsyth. Meanwhile in Cardiff, on Tuesday 25 and Wednesday 26 Arthur Darvill recorded an appearance as legendary musician Keith Moon for the BBC Radio 4 play *Burning Both Ends*.

Daybreak featured *Doctor Who* again on Friday 28 October, this time with a report from Steve Hargrave who visited London's *Doctor Who Experience* for a lesson in how to walk like a scarecrow from Ailsa Berk. Interviewed on Graham Norton's BBC Radio 2 show from 11.30pm on Saturday 29, Karen Gillan was evasive when asked about how long she would remain on *Doctor Who*;

"The time will come where Amy and Rory have to leave and that will make me really sad," she commented, explaining that *Doctor Who* survived on change. Of the Christmas Special she said, "It is really Christmassy. It could be even more Christmassy [than last year's]."

During October, initial edits of *The Doctor*, *the Widow* and *the Wardrobe* were produced by the end of the month. The opening title sequence was revised to give star billing to only Matt Smith and Claire Skinner; however, in the closing credits, second and third billing was given to Karen Gillan and Arthur Darvill as with other episodes.

Steven Moffat and fellow writer/executive producer Mark Gatiss signed Sherlock Holmes books at Waterstones in Piccadilly on the afternoon of Wednesday 2 November to promote their BBC One series. *Doctor Who* was then the subject of a hidden-camera prank on CBBC's *Sam & Mark's Big Friday Wind-Up* on Friday 4. In this, young victims





Rights: Arriving at the tower, the Doctor tells Lily that they have walked into a trap!

Below: Performer Spencer Wilding is sealed into the Wooden King costume.

Inset 1 & 2: The Wooden Queen places her golden band on Cyril's head.



"Bill Bailey is just completely brilliant; a really nice, natural and funny bloke." CLAIRE SKINNER

Alice, Rowan and George were shown 'the future of Doctor Who' by a fake producer; having sworn the Doctor Who oath ("Go Gallifrey Go!") they were told that when Matt Smith left for Hollywood, the Doctor would regenerate into music producer Simon Cowell and fight a new monster (the heads of pop stars John and Edward Grimes on the body of an Axon) using a sonic sock, a sonic sponge and a sonic toilet roll. After thinking they had wrecked a mind-reading NASA robot, the children were told, "You've Been Smarked!"

Arthur Darvill attended the Hurricane Who convention in Orlando over the weekend of Saturday 5 and Sunday 6 November. The story *Woods Kick Up a Storm* for Doctor Who appeared in *Landscaping News* on Monday 7 November, covering the recording of the Christmas Special at Gethin Woods. The same day, BBC America invited fans of Doctor Who to record their wittiest answers to a series of questions about the series (eg "Would you rather go sleigh-riding with a Dalek or make snow angels with an Ood?") and possibly find themselves featured in the forthcoming special Doctor Who: *Best of the Christmas Specials*. The video posing the questions featured Nerdist podcast host Chris Hardwick, *Pop Candy* editor Whitney Matheson, comedy actor Scott Adsit and comedy musician Reggie Watts.

BBC Worldwide to stage first official Doctor Who convention announced the Corporation's commercial arm on Friday 11 November. The event was to take place at the Millennium Centre in Cardiff over Saturday 24 and Sunday 25 March 2012,

with only 1500 tickets available for a series of events aimed at the adult fan base. Guests initially announced included Matt Smith, Steven Moffat, Marcus Wilson, special effects supervisor Danny Hargreaves, production designer Michael Pickwood and the Millennium FX team. Tickets were to go on sale at £99 per day on Monday 14 November, and Steven commented, "A whole weekend dedicated to all things Doctor Who, brilliant! If you want to get under the skin of Doctor Who this is an unmissable event!"

Monday 14 November also saw Doctor Who hit the news again when Adam Dawtrey's article *Yates to direct bigscreen Doctor Who* appeared in the American trade paper *Variety*. The piece carried quotes from David Yates – who had directed the last four Harry Potter films – in which the director indicated that he was working with Jane Tranter of BBC Worldwide Productions in Los Angeles.

As the media leapt on the story, BBC Worldwide Productions emphasised that there was no script, no crew and no casting confirmed on any Doctor Who movie project. On Tuesday 15 November, BBC One's *Newsround* ran a piece on the movie project inviting comments from young viewers, and many of the tabloids ran similar pieces of speculation.

The first image from the Christmas Special was released on Wednesday 16 November and depicted

the running Doctor silhouetted by the fireball from the pre-credits sequence; that afternoon, Matt recorded an 'in character' piece as the Doctor for that Friday's *Children in Need* telethon which would include the trailer for the Christmas episode. On Thursday 17, DJ Gemma Cairney included a spoof report on the Doctor Who movie at 2.10pm on her Radio 1 Xtra programme, suggesting that Hagrid from the Harry Potter films or Alex Reid could play the Doctor, Dobby or John and Edward could be the Daleks, Matt Smith could direct and the assistant could be Catherine Tate.

The orchestral score for the episode was recorded by the National Orchestra of Wales at Hoddinott Hall in Cardiff on Friday 18

November; in all, 57 cues comprising 45 minutes of music were recorded for the Special with Jeremy Holland-Smith deputising as conductor for his friend Ben Foster who was away on tour. That evening, the festive trailer revealed the title of the Christmas Special to BBC One viewers: *The Doctor, the Widow and the Wardrobe*.

Three Doctors attended Steven Moffat's 50th birthday party at London's Century Club on Saturday 19 November: Matt Smith, David Tennant and Peter Davison. Karen Gillan then appeared at the Evening Standard Theatre Awards on Sunday 20 November, presenting the award for Best Design. Meanwhile, Tom Lamont of *The Observer* launched into another speculative piece about the prospective Doctor Who movie noting that



THE DOCTOR, THE WIDOW AND THE WARDROBE

Editing



Originally in the opening sequence in the cottage, when Lucy claimed that Cyril made up words such as “astronomy” she also commented of her brother, “It’s not fair I have to share a room with him.”

After the impact-suited Doctor assured Madge that she could go home while he stood inside the police box, Madge asked, “You sure you’ll be okay – just standing around in a police box?” “I’ve done a surprising amount of it. Bye,” he assured her as he walked into what turned out to be a plain police box. When Madge arrived home and Reg commented that she had been a long time taking home strays, his wife explained, “Just the one. Took a while to find the right... kennel.”

In the hallway, when the Doctor welcomed the Arwells in over the collapsed door, Madge asked, “What’s wrong with the door?” “I’ve been repairing it,” explained their host. “Repairing it?” exclaimed Madge. “It’s a work in progress,” admitted the Doctor, who then went on to assure them that the back door was still in operation, with the caveat, “if you put your mind to it. And there are plenty of windows if you’re in a hurry.” The Doctor manhandled the fallen door back into place and gave it a warning prod, saying, “Stay! Warning you!” Welcoming the trio, he then said, “look at you all! Have you come far, well of course you have.” After the Doctor agreed that he wasn’t Mr Cardew, Madge asked, “... Then where is he? Where’s Mr Cardew?” “Gone, resigned, off to a brand new life,” explained the Doctor, “He won the lottery.” “What’s a lottery?” asked Cyril. “That’s what he said,” replied the Doctor, “You should’ve seen his little face. He laughed and danced and ran away with the enormous barmaid from The Frog And Lion.” As the family were whisked off for their whistle-stop tour, Madge protested, “Look, sorry, we

just got here...” “Now this is the hallway,” continued the Doctor, oblivious to her, “Not really a proper room – more like a rest between rooms. Waste of piano-space, if you ask me – but then, what isn’t? This way, come on, come on.”

After showing the Arwells the kitchen, the Doctor hurried them into a coal cellar. “Ghost story room,” he explained. “It’s a coal cellar,” stated Lily. “Yeah, you could keep coal in here,” agreed the caretaker, as he pulled the door shut and plunged them into darkness. Illuminating his face from below with his sonic screwdriver, the Doctor began: “It was a dark and stormy night, and there were terrible moaning voices from all around, but it turned out they were just time echoes from a temporal rift and I was able to turn them off with my sonic screwdriver – sorry, I have kind of a deflating effect on ghost stories.” He opened the door and urged, “Come on, come on!” Back in the hallway,

when the Doctor commented that the staircase had broken down so they would have to walk up, Madge originally asked, “What else would you do with a staircase?”

When Cyril lay awake in his hammock, he originally told his sister, “I can’t sleep, I’m too excited, can you sleep? Lucy?” and when he asked her what she thought the mysterious present was, she replied, “Hush.” This scene was combined with the next short scene in the children’s bedroom, omitting Cyril suggesting, “We could just sneak down and have a look. Like we did last year.”

In the attic, when Lucy asked the Doctor who he really was before the

alarm went off, the Doctor replied, “The caretaker. The taker of cares – I like that, I might keep it. Or is it a bit smug?”

As the Doctor

looked at the bauble and pondered what it was up to, the Doctor saw his own reflection revolve out of sight and be replaced by another, thin, solemn, unblinking wooden face. This startled the Doctor. Later after Cyril had entered the tower, the Doctor and Lily hurried through the forest with Lily asking, “Is he in

danger? Really in danger – Cyril?”

“Yes! No! Maybe!” answered the Doctor as the girl asked him why he had brought them to this place.

Originally, the booming voice which addressed Madge when she saw the Tripod initially instructed her, “Please

remain exactly where you are, place any weapons on the ground in front of you.” When Billis commented to Droxil that she thought Madge was a time-traveller, she originally added, “I’m picking up temporal displacement markers all over the grid.”

At the base of the tower, when the Doctor suggested that he and Lily should follow Cyril inside, the girl asked him, “Are you completely mad?” “Oh, absolutely!” agreed the Doctor, “I did a quiz in a magazine once – I was off the scale.”

As Droxil interrogated the sobbing Madge in the clearing, he said, “You’re from another time zone, I need to know when!” After Droxil told Billis to shut up, he said to Madge, “Listen to me. We’re going to stop pointing the guns at you, okay? Do you understand? We are lowering our guns.” When Madge pulled her gun on the harvesters, she asked Droxil, “I take it you’re the commanding officer.” “Well... yes,” admitted Droxil, totally thrown. After Madge informed the trio coldly that she was looking for her children, Ven-Garr

just burst into tears while the moved Billis snapped to attention and saluted Madge: “Ma’am!” “Thank you,” said Madge politely as Droxil looked despairingly at the behaviour of his team and sighed, “Worst. Military engagement. EVER.”

Inside the Tripod, when Billis explained that the cockpit drove the platform, she added, “This is a class 4 forest walker.” “But why? Why would you need such a thing... what is this place?” asked Madge. After Billis suggested a scan for life forms, she added, “We should check...” “What does that mean?” asked Madge, “Does that mean you can find them?” “Yes,” agreed Billis, “We have... special finding machinery. It can sort of...” After the handcuffed Droxil commented that anyone still out in the forest in five minutes would burn, Madge turned on Billis at the scanner who said, “I’m looking. I’ll find them, I promise.” Un-noticed, Droxil glanced over at Ven-Garr and flicked his eyes to the ▶



Inset 1: Madge threatens the three rangers at gunpoint; Top left: Droxil (Bill Bailey), a ranger from Androzani Major; Top right: Madge aboard the spaceship; Inset 2: “Hello, I’m the... Caretaker!”

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building churches." After the forest voice said that Cyril was weak and it could not live in him, the Doctor originally observed, "You'd burn him alive – and I won't let you do that." After the Doctor maintained that he was not weak, he originally added, "Come to Daddy now." After Lily picked up the circlet and said it felt tingly, she asked "Why does it shine?" "Drop it. Please, just put it down," urged the Doctor as the Queen advanced on Lily and spoke through her. "Lily, I need you to put that down," insisted the Doctor, and after she had complied, Lily said, "I don't think I am very strong." "You just saved my life," replied the Doctor, "I don't think I agree." As the

Doctor saw the first drops of acid rain on the window, Lily said, "Caretaker, we have to go back through the forest, we have to return to the sitting room. We're going now, aren't we?" When the Doctor replied that he didn't think they were, she asked, "Why not? Because it's raining?" After the

Doctor pointed out the acid rain, Lily asked, "What does that mean?" "It means we wouldn't get twenty feet," replied the Time Lord. "Lily, what's he saying?" asked Cyril.

In the Tripod, when Madge heard Lily telling her brother that mummy always came for them, Cyril asked "When is she coming?" "Soon," assured Lily, "She never takes long, you know mother." Back in the throne room, Cyril asked, "So we just

console. Ven-Garr gave a barely perceptible nod, moved his weight slightly, and pressed a button beneath the console...

When the Wooden Queen and King channelled themselves through Cyril, the boy continued, "... the forest. The whole forest, it's... afraid." "What's it afraid of?" queried the Doctor, "Ask it. Ask it in your mind. Don't worry, it'll work." Cyril frowned and concentrated as the wooden figures started to move. Cyril then continued, "The men. The men and the metal. The... harvesting." "Harvesting?" asked the Doctor. "The trees... harvesting the trees," explained Cyril, to the Doctor's horror.

In the Tripod, when Billis indicated that she had picked up life signs half a mile away, she originally added, "... reading's ghosting, but I think there's three. Two of them could be children – hang on, I'll try and boost the grid..." "Can we go to them?" asked Madge urgently. After Billis explained that she wasn't trained to drive the platform, Madge retorted, "It's wartime – women work!" Following Billis' comment that operating the Tripod took years of training, there was an alarm sound and a voice crackled over the speakers: "Platform 12, this is the mothership – we have received your distress call, prepare for beam-out."

Back in the throne room, the next scene continued with the Doctor's reaction to the news. "... and they're harvesting it?" he ruminated as he paced furiously. Moving to the window he looked out at the forest and the stars, commenting, "Oh, you're a vicious little species, aren't you – and I keep saving you. No wonder nobody likes me!" "But what are they doing?" asked Lily as she joined the Doctor. After Cyril

revealed that the trees were evacuating, his sister asked, "... how can trees evacuate?"

"Make like a forest, and leave?" quipped the Doctor, laughing at his own joke, and then slapping the back of his hand while saying in a Scottish accent, "Shut up, Doctor," and explaining to Lily, "Sorry – I have to scold myself in a Scottish accent, it's hard-wired now." After Cyril spoke of the rain that burns, Lily asked, "Burning rain – how can rain burn?" "I dunno," replied the Doctor as he paced, "Burnily. Burnily rainily – stop me if I'm blinding you with science. Okay, trees can't evacuate, but their life-force can. Question is, what does life force travel in? Answer – a living thing." As the Doctor used his sonic on the circlet, Lily asked, "Is that a crown? Have they made him King of the Forest, or something?" After the Doctor explained about the relay making Cyril a lifeboat, Lily said, "That doesn't make any sense." "The departing souls of intelligent trees are trying to hitch a ride inside your brother, in a forest, in a box, in a sitting room – it's a bit late to start making sense!" Explaining to the frightened girl, the Doctor began, "Those stars. They're not stars. Well they are stars." "Really not helping..." said Lily. After the forest voice told the Doctor that his coming was foretold, the Doctor originally told the King and Queen, "Oh shut up, no it wasn't." "Has his voice broken?" asked Lily. When the voice said that it waited and they came, the Doctor retorted, "Well if you wait long enough, someone always comes. Stuff happens all by itself, don't go



have to wait for mummy, don't we?"

"Might be better if we made a move before then..." suggested the Doctor. "No," replied Cyril folding his arms stubbornly, "I'm not going till mummy's here. And she's coming – isn't she, Lily?" Lily glanced at the Doctor who stepped over to him and spoke to him. When the Androzani Harvester appeared and the Doctor thought he recognised the driving, Cyril joined the others at the window and asked, "What's happening?" "Madge has entered the forest," grinned the Doctor.

When Madge could see the Doctor waving in the window of the tower, the Doctor called out, "Hello! Brilliant work, excellent driving, hello!" After the Doctor raced off down the stairs following the crash of the Tripod, Cyril asked "Mummy?" When Madge entered the throne room and saw the beautiful circlet, Lily warned, "Mother, you have to come here, you have to stay away..." At ground level, as the Doctor saw the stars start to move he heard Lily calling "Caretaker! Come quickly!" and spun around to see her on the stairs.

After the sphere atop the tower had taken off and gone into space, the Doctor, Lily and Cyril looked out of a porthole. "Where are we?" asked Cyril. "What do you think of that, Cyril?" asked the Doctor, "Actual, real..." "I know it's space," interrupted Cyril, "which bit?" "Good question," agreed the Doctor.

Following Reg being reunited with his family in the grounds of Granby Hall, the co-pilot popped his head out of the Lancaster and asked, "Sir? What, in fact, is happening?" "Oh, everything's fine, don't worry," assured Reg, "Tell Anderson we've made it back for Christmas." "Yes, sir," replied the co-pilot, disappearing back inside the plane.



Top left: The actors rehearse a scene on the tower set prior to recording; Top right: The Androzani harvester towers above the forest; Inset: The Wooden King and Queen consider Lily's suitability to carry the life-force of the forest to a new world, but although she is strong she is too young; Bottom right: The Doctor and Lily watch... Bottom left: ... as the life-force of the forest prepares to evacuate.



Left: Mudge has a gun and is not afraid to use it!

Below: The Wooden Queen uses Cyril...

Inset 1: ... to communicate with the Doctor and Lily.

Inset 2: The Doctor removes the relay from Cyril's head.



"I heard the pitch for next year from Steven about a month ago and was salivating." **MATT SMITH**

bookmakers William Hill had David Morrissey as the favourite to play the lead role, followed by Chiwetel Ejiofor.

Monday 21 November was a big publicity day for the 2|entertain release of *Doctor Who: The Complete Sixth Series* on both DVD and blu-ray formats. At 8am, a photocall of the TARDIS was performed at the Westfield Stratford City shopping centre where a special event was scheduled later that day. At 9am, Matt Smith joined presenters Bill Turnbull and Sian Williams (who had briefly featured as themselves in *The Wedding of River Song*) on BBC One's *Breakfast*; along with clips from *The Impossible Astronaut* and *Children in Need*, Matt discussed Steven's birthday party, work on the series and explained of *Doctor Who*'s future, "We shoot another 14 starting in February. A whole series and a Christmas Special... and going into the 50th anniversary!"

Matt then travelled to BBC Radio 1 and met up with Karen Gillan before doing a phone interview with Drum Media to promote the Australian DVD release. At 10.40am, Matt and Karen went live on Fearnie Cotton's show on Radio 1 (and on the station's webcam), discussing guests from *Doctor Who* and being confused by discussion about the rumoured movie. ("I have absolutely no idea what it's about," said Matt, "We read it in the paper.")

Speaking of the Christmas Special, Matt promised, "Lots of snow... It has a magic and etherealness that you want from *Doctor Who* at Christmas." At 11.30am, Matt and Karen pre-recorded an interview with Steve Wright for his Radio 2 afternoon show; Matt correctly identified a clip from *The Wedding of River Song* and promised



of the next series, "It's the 50th anniversary of the show, so we're going to try to make it the biggest year that *Doctor Who*'s ever seen!"

Although planned for transmission on Tuesday, the recording was brought forward and aired that afternoon at 3.40pm. From 1.30pm to 3pm, Matt and Karen joined Arthur Darvill at the Westfield Stratford City branch of HMV to sign copies of *The Complete Sixth Series* for the 250 shoppers who had managed to get special wristbands. Matt then recorded material for the BBC's YouTube channel and the official *Doctor Who* Facebook page, and rejoined his colleagues in the shopping centre's



gallery area just after 4pm for a half-hour Q&A session with DJ – and devout *Doctor Who* fan – Jo Whiley which was streamed live by BBC Worldwide. The three actors discussed their work on the show and emphasised the special scenes included on the DVD, while Matt recalled the recording at the

power station for the Christmas Special. Of the 2012 series, Matt said, "I heard the pitch for next year from Steven about a month ago, and was salivating. And he pitches it in the best way... he does it with such Steven Moffat enthusiasm and wit and intelligence ... that's one of the most exciting parts."

More new images from *The Doctor*, the *Widow* and the *Wardrobe* were released by the BBC on Tuesday 22 November, and on Wednesday 23 Matt recorded a tribute to the late Elisabeth Sladen for a DVD release of *The Sarah Jane Adventures*. On Thursday 24 and Friday 25 November, Arthur Darvill performed his own music at a reading of the play *I ♥ Peterborough* at the Key Theatre, Peterborough. Friday 25 also saw the release of the BBC One festive trailer, complete with Twister-playing *Doctor Who* stars. Karen's last performance in *Inadmissible Evidence* took place on Saturday 26 and she managed to join Matt Smith and Piers Wenger for a meal with David Walliams (who had guest starred in *The God Complex*). Saturday 26 also saw the early publication of the *Radio Times* for 3-9 December 2011; the cover depicted the Doctor, Cyril and Lily in the snowy forest with the Doctor placing his finger to his lips to signal the *Secrets of Christmas*. Inside, Matt Smith, Alexander Armstrong, Bill Bailey and Arabella Weir spoke to Claire Webb about the forthcoming Special in a two-page spread.

Doctor Who's Christmas Confidential canned was Colin Robertson's story in *The Sun* on Tuesday 29 November which cited an alleged sum of £50,000 as being wasted by scrapping the show while a BBC spokesman commented, "While *Doctor Who Confidential* has been decommissioned, all existing



Below: Cyril refuses to leave without his mother.

Right: The Doctor and Lily hear the approach of the harvester through the forest.

Inset 2: The forest life-force converges on the tower...

Inset 1: ...with a determined Midge at the controls.



episodes will be shown. But there is no Christmas Special."

The Skegness Standard ran the article *Doctor Who* Christmas Special role for Lincolnshire Aviation Heritage Centre on Wednesday 30 with comments from the local museum's general manager Andrew Panton about the secrecy surrounding the shoot: "All we knew was that the BBC would be doing some filming at the centre, but we didn't know what. They were quite reluctant to tell us in advance because if the public knew that *Doctor Who* was filming here there'd be a huge influx of people coming onto the site."

Wednesday 30 November found *Doctor Who* writers such as Steven Moffat, Mark Gatiss, Tom MacRae and Gareth Roberts signing *Doctor Who: The Brilliant Book 2012* at Forbidden Planet's London Megastore at 6pm, and Steven Moffat commenting of the forthcoming Special, "I think you can expect to cry your eyes out for 20 minutes solid. What else would you expect to do on Christmas Day?"

Meanwhile, a flustered David Yates was caught on the hop at the BAFTA Britannia Awards in Los Angeles, telling MTV that any production on a *Doctor Who* movie was still a very long way away. On Twitter, Steven Moffat commented, 'To clarify: any *Doctor Who* movie would be made by the BBC team, star the current TV Doctor and certainly NOT be a Hollywood reboot. David Yates, great director, was



"It's done very well in the summer... but I think it's a show you watch in the dark." STEVEN MOFFAT

speaking off the cuff, on a red carpet. You've seen the rubbish I talk when I'm cornered.'

As with previous years, the BBC *Doctor Who* website ran a daily Adventure Calendar from the start of December, kicking off with a new edition of the Game of Rassilon devoted to the forthcoming Christmas Special. Friday 2 December then presented a video from Matt Smith in which he described The Doctor, the Widow and the Wardrobe as "Tim Burtonesque" and "quite character driven for *Doctor Who*."

Meanwhile, Steven Moffat had issued a formal statement about the proposed movie which formed the basis of The Sun's *Who's Who* in the *Doctor Who* movie on Friday 2 December: "There are no developed plans for a *Doctor Who* movie at the moment... if and when the movie happens it will need to star television's *Doctor Who* — and there's only ever one of those at a time."

More festive images from the Christmas Special were offered by the Adventure Calendar on Saturday 3, while Matt's video for the VisitBritain campaign was also released. The Guardian also carried an extensive interview with Matt conducted by Euan Ferguson under the title *Lord of Misrule*.

Christmas cards were offered to download by the Adventure Calendar on Sunday 4 December,

and later that day BBC Three Controller Zai Bennett appeared on BBC One's *Points of View* programme, defending criticism from viewers about his decision to cancel *Doctor Who Confidential*. When asked about the Christmas edition which had been partially completed, the controller responded: "That's absolute nonsense, there is no finished programme sitting on a shelf. That show, however, was made for lots of different people, so for DVD and for BBC Worldwide, and there was some footage, which was about ten minutes, which will end up going online — but there's definitely not a finished show."

Monday 5 December saw a series of jigsaw puzzles on the BBC website, while the BBC issued their press pack about *The Doctor, the Widow and the Wardrobe* with comments from Steven Moffat, Matt Smith, Claire Skinner and Alexander Armstrong. BBC One's *Blue Peter* on Monday 5 also carried a report from former *Totally Doctor Who* host Barney Harwood about the making of the special BBC Christmas trailer with glimpses of Matt and Karen at work. The 'Prequel' scene for the episode was then released by the BBC website on Tuesday 6 December, while BBC One also unveiled a Christmas Drama trailer featuring further clips from the Special.

Wednesday 7 brought an interview with Bill Bailey, Arabella Weir and Paul Bazely at the series' website, and the Christmas double issue of the *Radio Times* also hit the shops for the period 17-30



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December; this carried a three-page promotional piece for the Special entitled *Let it snow, Let it snow*, in which Steven Moffat wrote about the Special and Matt Smith and Maurice Cole chatted to Gareth McLean and Claire Webb about Christmas. Naturally, *The Doctor, the Widow and the Wardrobe* was one of the choices for Christmas Day with Patrick Mulken reviewing its '11 Treats of Christmas'.

Over in the TV Times, a set report appeared from David Hollingsworth and Adrian Lobb while similar items appeared in *Total TV Guide*, *TV & Satellite Week*, *TV Choice* and *What's on TV* with plenty of quotes obtained during the press day at Upper Boat. Commenting on the cancellation of *Doctor Who Confidential* to *What's on TV*, Matt Smith said, "It's a pity as I think it's a show which can reinvent itself year on year and it's one of the biggest shows on BBC Three."

Burning Both Ends with Arthur Darvill (and Sean Pertwee, the son of Jon Pertwee who had appeared as the Doctor between 1970 and 1974) was broadcast by Radio 4 in the Afternoon Play strand. The BBC website offered a quote generator on Thursday 8 and invited feedback on the latest prequel from online fans, while a special video of festive greetings from the likes of Karen Gillan, Danny Mays (from *Night Terrors*), Arabella Weir, Marcus Wilson, Ralf Little (from *The Gunpowder Plot*), Bill Bailey, Holly Earl, Paul Bazely, Hugh Bonneville (from *The Curse of the Black Spot*) and Sir Bruce Forsyth appeared on Friday 9.

Friday 9 also saw the BBC Media Centre announce a major new *Doctor Who* gaming franchise in the form of *The Eternity Clock* being developed by BBC Worldwide Digital Entertainment and Games and Supermassive Games for Playstation and PC in 2012. The BBC website offered a new game of *Doctor in the House* on Saturday 10 December, by which time *Doctor Who* was the favourite with some bookmakers to get the highest overnight ratings on Christmas Day.

The big news on Sunday 11 December was the recovery of two previously missing episodes of *Doctor Who*, announced at the Missing Believed Wiped event at the BFI Southbank; the instalments were *Galaxy 4: Air Lock* (1965) and *The Underwater Menace* Episode 2 (1967), returned by film collector Terry Burnett, and extracts were made available online.

In the USA, the Daleks appeared in Fox's *The Simpsons* in *Holidays of Future Passed*. The recovered 1960s episodes generated media coverage on Monday 12 with items on Radio 4's *Today* programme and Radio 5 Live's breakfast show plus

an item on Terry Burnett with *Doctor Who* devotee Ralph Montagu appearing on BBC South Today.

On Monday 12, the BBC website carried a video with Marcus Wilson recorded in Lincolnshire, and the following day offered the full trailer for the Christmas episode shortly after its debut just before 8pm on BBC One that evening.

Arabella Weir briefly discussed her appearance in *The Doctor, the Widow and the Wardrobe* when

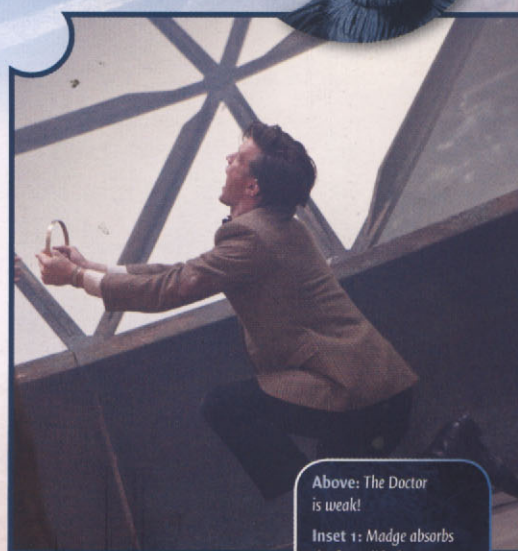
appearing on Channel 4's *Drop Down Menu* on Wednesday 14 December; the same day, the BBC website released three preview clips of the Doctor welcoming the Arwells to the mansion, the Doctor and Lily following the footprints in the snow, and Madge confronted by the harvesters.

Next day, the Adventure Calendar offered festive screensavers.

On the morning of Thursday 15 December, Matt Smith joined former Spice Girl Geri Halliwell at a special Christmas party at 11 Downing Street for 40 seriously ill children. Between 2pm and 3pm on Thursday 15, Steven Moffat and Matt Smith were guests on Richard Bacon's

Radio 5 Live programme. Promoting the Special, they also discussed the plans for the 50th anniversary of *Doctor Who* in 2013: "An event to remember for *Who* fans worldwide," said Matt, while Steven added, "We're really not saying what we're doing... you will not be short of material." It was also indicated that at least 14 new episodes would be recorded from February 2012.

Matt then taped an interview with ABC in Australia and an introduction for the forthcoming *Doctor Who Symphonic Spectacular* in Melbourne. That evening, Richard also chaired a Q&A session with Steven and Matt after the press screening of *The Doctor, the Widow and the Wardrobe* which was held in Studio TC1 at Television Centre where *Doctor Who* episodes had been recorded from the 1960s to the 1980s; extracts from the two newly recovered 1960s editions were also shown to the audience (which included a number of MPs including Chancellor George Osborne, plus Holly and Maurice). Steven Moffat informed those assembled that "Amy and Rory will be re-joining us next series and joining the Doctor back on the TARDIS. But the final days of the Ponds are coming. It's during the next series - I'm not telling you when and I'm certainly not telling you how. But that story is going to come to a heartbreaking end. We have only so many more

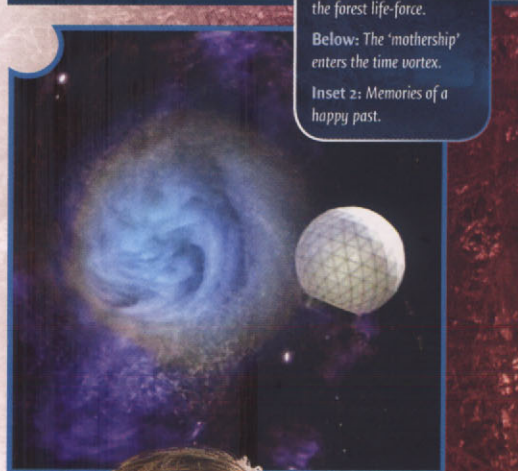


Above: The Doctor is weak!

Inset 1: Madge absorbs the forest life-force.

Below: The 'mothership' enters the time vortex.

Inset 2: Memories of a happy past.



BBC America Documentary

Continuing from its three Best of... documentaries screened in August 2011, BBC America worked with World's

End Productions to create a festive edition: *Best of the Christmas Specials*. Clips from *The Christmas Invasion*, *The Runaway Bride*, *Voyage of the Damned*, *The Next Doctor*, *The End of Time* and *A Christmas Carol* were linked by comments from WIRED editor Adam Rogers, comedian and commentator Faith Salie, comedian-actor

Paul F Tompkins, actress Natalie Morales, comedian Rufus Hound, actress and G4 correspondent Alison Haislip, Pop Candy editor Whitney Matheson, comedy musician

Reggie Watts, actress Fenella Woolgar (who had appeared in *The Unicorn and the Wasp*), impressionist and comedian Jon Culshaw, actor-comedian Scott Adsit and Nerdcast host Chris Hardwick. To tie in with his BBC America panel game *Would*

You Rather...?, Graham Norton recorded *Doctor Who*-themed

posers on the set of *The Graham Norton Show* and fans were invited to submit their responses on YouTube. The finished programme, produced by Marc Corsiglia, aired in the USA at 8pm on Christmas Eve.

Inset 1: Host of the Nerdcast, Chris Hardwick; Inset 2: Fenella Woolgar as she appeared in *The Unicorn and the Wasp*.



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adventures with the lovely Amy and the lovely Rory. So that story, next series, during the series, will be over. And then, the Doctor is going to meet a new friend. And I'm not going to tell you anything about he, she or it."

A number of props and costumes from the series' history were auctioned off at Bonhams on Thursday 15, including the Doctor's wedding outfit from *The Big Bang* which sold for £2,625. A pre-recorded radio interview with Karen Gillan was broadcast on ABC's *Nightlife* in Australia on Thursday 15, with the actress confirming that she had only recorded a cameo appearance for the forthcoming Christmas Special. The departure of the Ponds was the main news in the media the next morning from various sources, while the *Adventure Calendar* offered the first of two archival pieces of film of Tom Baker visiting Northern Ireland in 1978; *The Doctor, the Widow and the Wardrobe* was also discussed by Matthew Wright and TV critic Kevin O'Sullivan on Channel 5's *The Wright Stuff* that morning. Further promotional images from the Special were offered by the website on Saturday 17. BBC Three aired previous *Doctor Who* Christmas Specials at 7pm in the lead-up to broadcast of the new episode; *Voyage of the Damned* (2007) was shown on Saturday 17 December with *The Next Doctor* (2008) on Monday 19, *The End of Time* Parts One and Two on Tuesday 20 and Wednesday 21 and then *A Christmas Carol* on Thursday 22.

A video interview with Bill Bailey and Arabella Weir was the gift from the *Adventure Calendar* on Sunday 18 December, while Tom Baker's visit to Ireland was concluded on Monday 19 and a three-part story called *Attack of the Snowmen* by Mark B Oliver commenced on Tuesday 20. Radio 4's *Front Row* promoted the Christmas Special on Monday 19. An extensive interview by Paul Whitelaw with Steven Moffat appeared in *The Scotsman* on Tuesday 20 in which the lead writer explained about the never-ending demand of his job on both *Doctor Who* and *Sherlock*.

"I can clarify that we start shooting in mid-February, but I can't tell you what the schedule is. What headlines are you planning for that time of year?" he quipped, "Loads of things are in flux, all for good reasons actually." Steven did confirm that the next series formed part of his plan to move *Doctor Who* from a spring debut back to the autumn which was where he felt the show belonged: "It's done very well in the summer... but it's almost like an aesthetic thing. If you're having to close the curtains so you can see the screen, that's not a good time to be watching a show that's largely about tunnels and torches. I think it's a show you watch in the dark."

The fact that the 50th anniversary was already being planned was also emphasised. Steven also appeared that morning on BBC One's *Breakfast* at 8.35am, chatting to Bill Turnbull and Sian Williams about both the *Doctor Who* Christmas Special and the return of *Sherlock*; the clips of the forest footprints and the harvesters' arrival were screened, Steven confirmed the departure of Karen and Arthur, and remained evasive about the precise contents of *The Doctor, the Widow and the Wardrobe*.

As with the previous year, Matt Smith promoted the Christmas edition of *Doctor Who* with an appearance on the BBC One chat show *The Graham*

Norton Show pre-recorded at London Studios on the night of Tuesday 20. Discussing Karen's departure from the series, Matt said, "I'm very happy to stay. I love it. I love making the show, but I'll miss Karen because she's a good mate, one of my best mates. She's a cracker – mad as a box of cats – but she's a firecracker." An exclusive clip of the Doctor showing Cyril and Lily their bedroom was screened, Matt discussed how much he had enjoyed Comic-Con earlier that year, and commented of the forthcoming Special, "My mum cried at the screening."

A trailer for the forthcoming online *Doctor Who* role play game *Worlds in Time* – which had received test play by invited players over the weekend – was made available on Wednesday 21. Meanwhile, Mark Jefferies of the *Daily Mirror* turned comments from the interview in *The Scotsman* into the story *Doctor Who* boss Steven Moffat: I'll have to quit one day or I'll die of stress. 'Re the Mirror – I'd like to assure you all I'm absolutely fi-' joked Steven Moffat on Twitter, in response.

BBC Worldwide announced further guests for the *Doctor Who* Convention in the form of Arthur Darvill, Tom MacRae, casting director Andy Pryor, director of photography Stephan Pehrsson, script editor Caroline Henry and actors Stuart Milligan and Simon Fisher-Becker who had featured in the 2011 series. While *Attack of the*

Snowmen had continued on Wednesday 21, the *Adventure Calendar* offered some puzzles with the Chumblies of *Galaxy 4* on Thursday 22. In the *Daily Telegraph*, Arabella Weir penned a piece on the importance of the *Doctor Who* Christmas Special, promising 'lots of snow, lots of humour, quite sad in places, and yet full of surprises, suspense and scary bits' while in an interview with the same paper's Neil Midgley, Bill Bailey enthused about his long love

for the show. In *The Guardian*, a preview from Sarah Dempster indicated that the 'ingenious take on *The Lion, the Witch and the Wardrobe*' included 'proper chills' and 'the sense that all is well with the world.'

Three video clips from the press launch Q&A formed Day 23 of the *Adventure Calendar* on Friday, and it was confirmed that the interactive experience *The Crash of the Elysium* would enjoy a second run at the Ipswich Arts Festival from Friday 15 June to Sunday 8 July 2012 as part of the London 2012 Festival celebrating the Olympic Games. ITV's *Daybreak* and *Lorraine* both enthusiastically previewed the Christmas episode, and previews started to appear in the press: in *The Guardian*, Dan Martin declared the show 'delivers the most effective emotional suckerpunches.' In the *Daily Mail*, Matt Smith chatted to Tim Oglethorpe about his Christmas plans of watching the episode with his family at his parents' home in Northampton. *Attack of the Snowmen* concluded with its third instalment on Christmas Eve, while BBC America aired another one of its special feature programmes – *The Best of the Christmas Specials* – at 8pm.

The Doctor, the Widow and the Wardrobe was broadcast by BBC One from 7pm to 8pm on Christmas Day, running against the All Star Family Fortunes Christmas Special. Matt Smith and Karen Gillan watched the broadcast with their families in Northampton and Inverness respectively; Arabella Weir viewed the episode at the home of a former Doctor: David Tennant. With a 35% audience share, the overnight figures indicated almost nine million viewers had seen the





Opposite top: Between takes on the tower set.

Opposite middle: Reg fears that all is lost...

Opposite bottom: ...but finds a 'star' to light his way.

Opposite inset 1: The mothership returns the Arwells home...

Opposite inset 2: ...for Christmas.

Left: Reg is reunited with his family.

Below: An emotional Doctor is persuaded to spend Christmas with his loved ones.

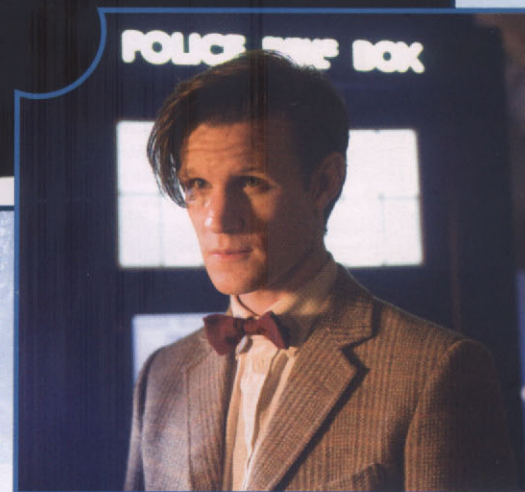


"I'll miss Karen... She's a cracker – mad as a box of cats – but she's a firecracker." MATT SMITH

Narnia-homage, making Doctor Who the third most-watched programme of the day (behind EastEnders and Coronation Street with marginally more viewers) and certainly winning its time slot against the six million tuned to All Star Family Fortunes. When the timeshifted totals were made available just over a week later, The Doctor, the Widow and the Wardrobe emerged as the third most-watched programme of both Christmas Day and the viewing week, with almost eleven million viewers in total.

Following transmission, the BBC website released a mass of extra content about the Special with videos including Matt Smith on the Christmas Special (Part 2), Steven Moffat on the Christmas Special, Maurice and Holly on The Christmas Special and Marcus Wilson on The Christmas Special (Part 2). The reviews started to be published from Dan Martin of The Guardian ('any other time of year I would gnaw holes all over this, but it's Christmas, and today it felt perfect'), Sam Wollaston of The Guardian ('a lovely Doctor Who... it's warmhearted and twinkly,

and Matt Smith is ever so slightly annoying. But the kids like him, that's what counts'), Michael Hogan of the Daily Telegraph ('succeeded in being the kind of broad fairytale fun that unites the generations'), Neela Debnath of The Independent ('the perfect recipe for a Christmas Special... audiences were likely to be left with a warm glow created by the mixture of comedy, tragedy and general festive cheer that never became overly sentimental'), and Jim Shelley of the Daily Mirror ('This year's was not a classic Doctor Who, but a good one and a perfect piece of Christmas English whimsy'). 'Best by a good whisker' was Euan Ferguson's verdict on Doctor Who when he considered the festive shows for The Observer on New Year's Day. However, some baffling criticism came from Graeme Archer of the Daily Telegraph on Tuesday 27 December. Under the headline I'm sure Harriet Harman enjoyed that Dr Who, but did anyone else? the journalist claimed that 'Every trite left-wing cliché was in place' in the script from 'Labour party supporter Steven Moffat.'



BBC America screened the Special in the USA at 9pm ET while it also appeared at 9pm ET on SPACE in Canada. ABC scheduled it for Boxing Day evening, while the BBC offered two repeats within days: 2.50pm on Tuesday 27 on BBC One and 7pm on Wednesday 28 on BBC Three. The episode was released on DVD and Blu-ray by 2|entertain on Monday 16 January, accompanied by the 'Prequel' and the three Best of... BBC America programmes which had aired in August but were new to the UK audience. PRIME scheduled the special for viewers in New Zealand on Thursday 19 January.

The Doctor, the Widow and the Wardrobe completed one phase of Doctor Who; when the cast and crew returned to their new home in Cardiff in February 2012 it would be for a very long haul. Late on in the Christmas shoot, Matt Smith spoke to Doctor Who Insider and commented of what was to come, 'It'll be a busy year. I heard the pitch last night, actually, from Steven. It's very exciting. Very, very exciting...' ■■■

The Doctor, the Widow and the Wardrobe

by STEVEN MOFFAT

CAST: Matt Smith The Doctor and Claire Skinner Madge Arwell with Karen Gillan Amy Pond, Arthur Darvill Rory Williams, Maurice Cole Cyril Arwell, Holly Earl Lily Arwell, Alexander Armstrong Reg Arwell, Sam Stockman Co-Pilot, Bill Bailey Droxil, Paul Bazely Ven-Garr, Arabella Weir Billis, Spencer Wilding Wooden King, Paul Kasey Wooden Queen.

UNCREDITED: Gordon Seed Stunt Double for The Doctor; Will Willoughby Stunt Double for The Doctor; Tracy Caudle Stunt Double for Madge Arwell; Alex Watkins Double for Cyril Arwell; Aled Evans, Mandy

Foster, Ceres Doyle, Nerys Davies Passers; Rhys Edmunds, Sacha Evans Children; Jacob Lane Double for Cyril Arwell; Paul Kasey Double for Wooden King;

2 Unknown Doubles for Billis and Madge Arwell; Harry Thomas Baby Lily; Matthew Humphries Double for The Doctor.

FIRST BROADCAST (BBC ONE / BBC ONE HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
The Doctor, the Widow and the Wardrobe	25 December 2011	7pm-8pm	58'21"	10.77M (3rd)	84

REPEAT BROADCASTS

EPISODE	CHANNEL	TRANSMITTED	TIME	RATING	AI
The Doctor, the Widow and the Wardrobe	BBC One	27 December 2011	2.50pm-3.50pm	1.32M	82
The Doctor, the Widow and the Wardrobe	BBC Three	28 December 2011	7pm-8pm	0.48M	91



CREDITS

Written by Steven Moffat [E, 13, 13P, X11, X11P], Toby Whithouse [11], Gareth Roberts [12]. Produced by Annabella Hurst-Brown [E, M], Marcus Wilson [11, 13, X11], Denise Paul [12]. Directed by Nick Hurran [11], Steve Hughes [M, 12], Jeremy Webb [13; uncredited on 13P], Farren Blackburn [X11P]; uncredited: Marcus Wilson [12-13, 13P, X11, X11P], Richard Senior [E; uncredited on M].

Stunt Co-Ordinator Crispin Layfield [11-13, X11], Gordon Seed [X11; uncredited on 11]. Stunt Performers Gordon Seed [11-12; uncredited on X11], Nic Goodey [13], Andy Merchant [13], Will Willoughby [X11], Tracy Caudle [X11].

1st Asst Director William Hartley [11], Sarah Davies [12; uncredited on M, 13, 13P, X11], Nick Brown [13; uncredited on 13P], Matthew Scrivener [X11]; uncredited: Mike O'Regan [E], Rhidian Evans [12]. 2nd Asst Director James DeHaviland [11-13, X11; uncredited on E, M, 13P]; uncredited: Heddi-Joy Taylor-Welch [11]. 3rd Asst Director Heddi-Joy Taylor-Welch [11, 13, X11; uncredited on E, 13P], Michael Curtis [12]; uncredited: Janine H Jones [11], Barry Phillips [12], Jenny Morgan [12-13]. Assistant Directors Janine H Jones [11, 13; uncredited on E, 13P], Michael Curtis [11, 13; uncredited on E, 13P], Harry Bunch [12; uncredited on 11], Danielle Richards [X11; uncredited on 11, X11P]; uncredited: Ross Southard [11, 13], Delmi Thomas [X11], Daniel Harris [X11]. Location Manager Nicky James [11; uncredited on 12], Iwan Roberts [12-13, X11; uncredited on E, M, 13P]. Unit Manager Rhys Griffiths [11, 13, X11; uncredited on E, 12], Jason Keatley [12; uncredited on M, 13, 13P]. Location Assistant Geraint Williams [11-13], Beccy Jones [X11]. Production Manager Phillipa Cole [11-13, X11; uncredited on M, 13P], Claire Hildred [12]; uncredited: Steffan Morris [E]. Production Coordinator Claire Hildred [11, 13, X11; uncredited on E, M, 13P]. Asst Production Coordinator Helen Blyth [11-13; uncredited on E, M]. Production Secretaries Scott Handcock [11-13], Siân Warrilow [12]. Production Assistant Charlie Coombes [11-13], Ross Southard [12], Sandra Cosfeld [X11]. Asst Production Accountant Ceredig Parry [11, 13], Kristina Raschboeck [12], Rhys Evans [X11]. Script Executive Lindsey Alford [11-13], Caroline Henry [X11]. Script Editor Caroline Henry [13]. Script Supervisor Elaine Matthews [11; uncredited on M, 13, X11, X11P], Caroline Holder [12, X11], Steve Walker [13]; uncredited: Nicky Coles [12-13], Vicky Cole [13, 13P]. Camera Operator Joe Russell [11-12, X11], Mark Smeaton [13]; uncredited: Steve Rees [E], Mark Waters [12], Nick Beeks-Saunders [12], Martin Stephens [13, 13P]. Focus Pullers Steve Rees [11, 13], Jonathan Vidgen [11, 13, X11; uncredited on 13P], James Scott [12; uncredited on M, 13], Julius Ogden [12], Simon Walton [X11]; uncredited: Duncan Fowle [E], Mani Paliwala Blaxter [M, 13], Jamie Phillips [12-13, X11], Matt Poynter [12], Chris Reynolds [12], Chris Williams [X11]. Grip Gary Norman [11, X11], Clive Baldwin [12; uncredited on M, 11, 13, 13P], Dai Hopkins [13; uncredited on 13P]; uncredited: Cameron Lovegrove [E], Damien Roberts [X11, X11P]. Camera Assistants Simon Ridge [11, 13; uncredited on E], Svetlana Miko [11-13; uncredited on 13P, X11], Matthew Lepper [11, 13], Becky Pesco [12, X11; credited as Rebecca Pesco on X11], Kyle Brown [12; uncredited on 13, X11, X11P], Tom Hartley [X11], Owain Thatcher [X11]; uncredited: Katie Kardasz [11], Gail Jenkinson

[M, 11-13], Elliot Hale [11]. Boom Operator Paul Naughton [X11; uncredited: Tam Shoring [12-13], Laura Coates [13, 13P], Abdul Amoud [X11, X11P]. Sound Assistant Abdul Amoud [X11]. Assistant Grip Owen Charnley [11, 13, X11], Gary Sheppard [12; uncredited on 13]. Sound Maintenance Engineers Jeff Welch [11, 13], Dafydd Parry [11, 13], Ed Brookes [12], Laura Coates [12]; uncredited: Lou Franklin [11], Kevin Staples [X11]. Gaffer Mark Hutchings [11, 13, X11; uncredited on E, 12, 13P], Micky Reeves [12], Stephen Slocombe [13; uncredited on 13P]. Best Boy Pete Chester [11, 13; uncredited on E, 12, 13P], Francis Sparey [12], Stephen Slocombe [X11]. Electricians Ben Griffiths [11, 13], Bob Milton [11, 13], Stephen Slocombe [11; uncredited on M], Alan Tippets [11, 13], Geoff Holloway [12], Peter Scott [12], Scott Smallwood [12], Gafin Riley [X11], Gareth Sheldon [X11], Matt Wilson [X11]; uncredited: Steve Worsley [X11], Andy Fletcher [X11]. Art Director Karl Probert [X11]; uncredited: Stephen Nicholas [E, M]. Superising Art Director Stephen Nicholas [11-13; uncredited on 13P]. Art Dept Production Manager Ben Morris [X11]. Set Decorator Julian Luxton [11-13], Adrian Anscombe [X11]. Production Buyer Ben Morris [11-13], Lizzi Wilson [X11]. Standby Art Director Amy Pickwood [11], Ciaran Thompson [12-13], Sophia Stapleton [X11]; uncredited: Tristan Peatfield [M, 13]. Assistant Art Director Jackson Pope [11-13], Dan Martin [X11]. Concept Artist Richard Shaun Williams [11-13]. Props Master Paul Aitken [11-13; uncredited on E, M, 13P], Bernie Davies [X11]; uncredited: Dewi Thomas



[13]. Props Buyer Adrian Anscombe [11, 13], Catherine Samuel [12]. Props Chargehand Rhys Jones [11, 13], James North [12], Mathew Toother [X11]. Prop Hands Michael Elkins [X11], Austin J Curtis [X11], Tom Belton [X11]. Standby Props Phil Shellard [11, 13, X11], Helen Atherton [11, 13, X11], Julia Challis [12], Dewi Thomas [12]; uncredited: Austin Curtis [M, 13]. Dressing Props Tom Belton [11, 13], Kristian Wilsher [11, 13], Phil Everet Lyons [12]. Graphic Artist Christina Tom [11-13, X11]. Draughtsman Julia Jones [11-13]. Design Assistant Dan Martin [10-13]. Art Department Assistant Richard Hardy [X11]. Petty Cash Buyer Kate Wilson [11-13], Holly McCarthy [X11]. Standby Carpenter Will Pope [11, 13, X11], Paul Jones [12]; uncredited: Gareth Thomas [M, 13]. Standby Rigger Bryan Griffiths [11, 13, X11; uncredited on E, M, 13P], Zac Henderson [12]; uncredited: Dave Mount Stephens [12-13]. Scenic Painters John Whalley [X11], Steven Fudge [X11]. Store Person Jayne Davies [11-13]. Props Makers Penny

Howarth [11-13, X11], Nicholas Robatto [11-13, X11], Alan Hardy [11, 13]. Props Driver Medard Mankos [11-13]. Practical Electrician Albert James [11-13, X11]. Construction Manager Matthew Hywel-Davies [11-13], Scott Fisher [X11]. Construction Chargehand Scott Fisher [11-13], Brian Jones [X11]. Graphics BBC Wales Graphics [13, X11]. Assistant Costume Designer Samantha Keeble [11-13]. Costume Supervisor Vicky Salway [11-13; uncredited on M, 13P], Rebecca Duncan [X11]; uncredited: Bobbie Peach [E]. Costume Assistants Jason Gill [11-13], Yasemin Kascioglu [11, 13], Frances Morris [11-13], Gemma Evans [X11], Claire Polydorou [X11], Lloyd Middleton [X11]; uncredited: Nikki Lightfoot [12], Nicola Rodd [12-13, 13P], Sally Mason [12], Louise Martin [12], Amy Brown [12], Elle Kent [12], Phoebe Radula-Scott [13, 13P], Luan Placks [13], Vic Aylwin [13], Ros Marshall [13]. Make-Up Supervisor Pam Mullins [11-13; uncredited on E, M, 13P]. Make-Up Artists Vivienne Simpson [11-13, X11], Allison Sing [11, 13], Cathy Davies [12; uncredited on 13, 13P], Julie Davies [X11]; uncredited: Julie Fox [11], Meinir Jones-Lewis [13, 13P, X11], Gill Rees [13], Morag Smith [X11]. VFX Producer Beewan Athwal [11-13]. Casting Associate Alice Purser [11-13, X11]. Assistant Editors Becky Trotman [11-13, M, X11], Carmen Sanchez Roberts [13], Lee Bhogal [12]. VFX Editor Cat Gregory [11-13], Joel Skinner [X11]. Additional Visual Effects BBC Wales Graphics [X11], Space Digital [X11]. Post Production Supervisors Nerys Davies [11-13, M, X11], Ceres Doyle [11-13]. Post Production Co-Ordinator Marie Brown [11-13, X11]. Dubbing Mixer Tim Ricketts [11-13, X11], Doug Sinclair [X11]. Dialogue Editor Paul McFadden [11], Darran Clement [12-13, X11]. ADR Editor Matthew Cox [12-13, X11; credited as Matt Cox on X11]. Sound Effects Editor Paul Jefferies [11-13, X11], Matt Cox [M]. Foley Editor Jamie Talbutt [11-13, X11]. Online Editors Jeremy Lott [11-13, M, X11], Matt Mullins [X11]. Colourist Gareth Spensley [11-12], Mick Vincent [13, X11]. Online Conform Mark Bright [13, X11].

Cybermen created by Kit Pedler & Gerry Davis [7]. Silurians created by Malcolm Hulke [13]. Daleks created by Terry Nation [13].

With Thanks To The BBC National Orchestra Of Wales [11-13, X11]. Conducted and Orchestrated by Ben Foster [11-13]. Orchestrated by Ben Foster [X11]. Conducted and Additional orchestrations by Jeremy Holland-Smith [X11]. Mixed by Jake Jackson [11-13, X11]. Recorded by Gerry O'Riordan [11-13, X11].

Original Theme Music Ron Grainer [11-13, X11]. Casting Director Andy Pryor CDG [11-13, X11]. Production Executive Julie Scott [11-13, M, X11]. Production Accountant Dyfed Thomas [11-13], Richard McNeill [X11]. Sound Recordist Bryn Thomas [11, 13; uncredited on E, 13P], Helen McIlveen-Wilson [12], Robert Flanagan [X11]; uncredited: Ray Parker [X11], Gareth Merion Thomas [M, 12-13, 13P], Alan Jones [X11, X11P]. Costume Designer Barbara Kidd [11-13; uncredited on E, M, 13P], Edward K Gibbon [X11]. Make-Up Designer Barbara Southcott [11-13, X11; uncredited on E, M, 13P]. Music Murray Gold [11-13, X11]. Visual Effects The Mill [11-13, X11], Tamsie Thomas [M], BBC Wales Graphics [12]. Special Effects Real SFX [11-13, X11; uncredited on E, M, 13P], Craig Higgins [M]. Prosthetics Millennium FX [11-13, X11; uncredited on 13P]. Editor Tim Porter [11, X11], Cat Gregory [M], Anthony Boys [12], Anthony Combes [13]. Production Designer Michael Pickwood [11-13, X11; uncredited on E, M, 13P]. Director Of Photography Owen McPolin [11], Balazs Bloygo [12; uncredited on 13], Tim Palmer [13; uncredited on 13P], Stephan Pehrsson [X11; uncredited on E]; uncredited: Sarah Bartles-Smith [X11], Mark Waters [12-13, 13P], Dominic Clemence [X11, X11P]. Associate Producer Denise Paul [11, 13, X11; uncredited on M]. Line Producer Diana Barton [11-13, X11; uncredited on E, M]. Executive Producers Steven Moffat [E, 11-13, X11, M], Piers Wenger [E, 11-13, X11, M], Beth Willis [E, 11-13, M], Caroline Skinner [X11].

BBC cymru/wales [11-13, X11]
bbc.co.uk/doctorwho © BBC MMXI [11-13, X11].

E refers to the Doctor Who Experience sequences, which had no on-screen credits. 13P and X11P refer to the 'Prequel' sequences which carried no credits at all. M refers to The Crash of the Elysium recorded inserts. X11 refers to The Doctor, the Widow and the Wardrobe.

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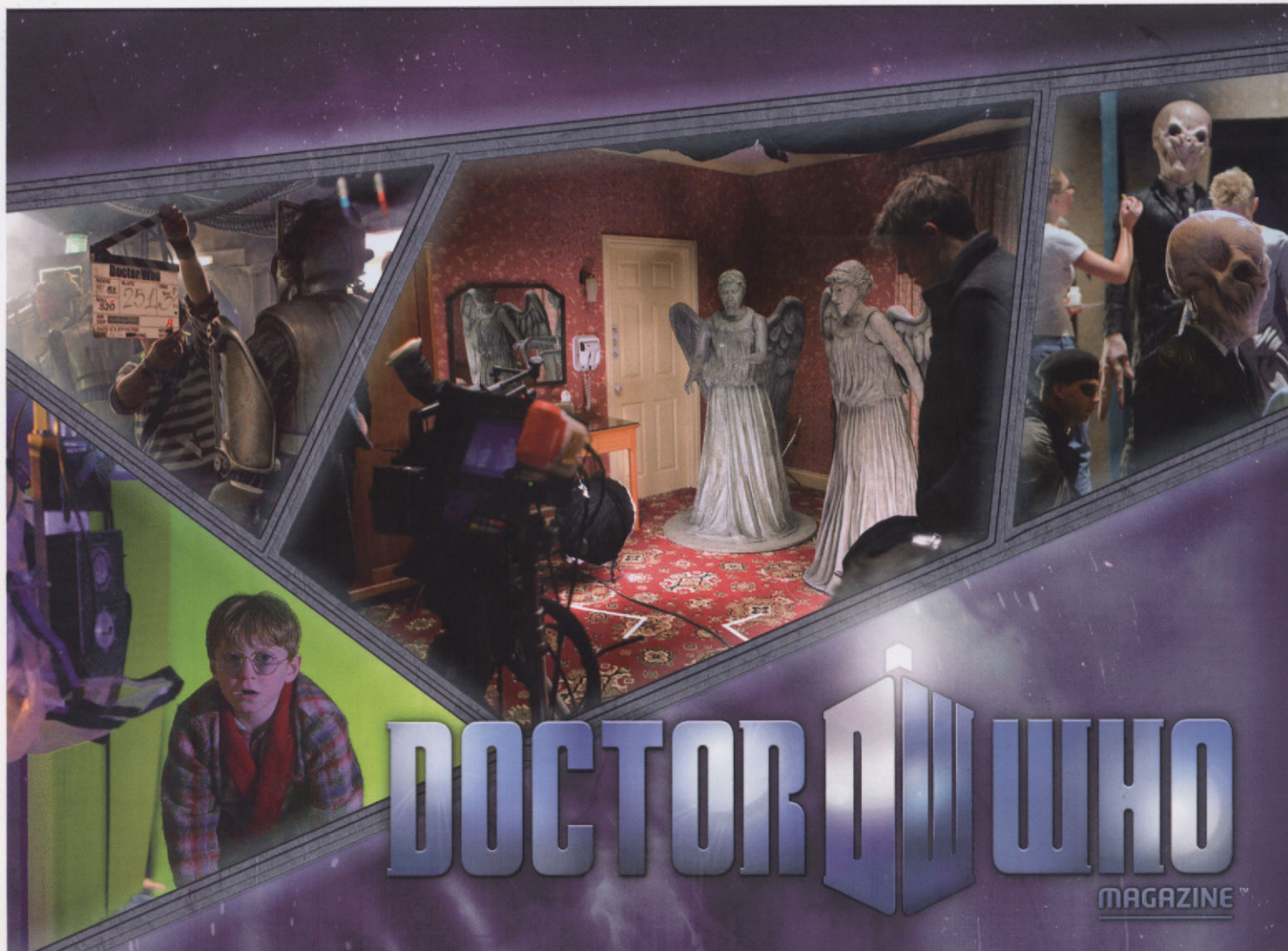
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